सूर्यमगन्म ज्योतिरुत्तमम्

विश्वसंस्कृतसम्मेलनम्

WORLD SANSKRIT CONFERENCE

5-9 April, 2001 Vigyan Bhawan, New Delhi

(Under the auspices of the Ministry of Human Resource Development, Govt. of India)

PROCEEDING OF WORLD SANSKRIT CONFERENCE

VOLUME 1 - PART II

(English Section)

Editor
Prof. Vachaspati Upadhyaya

Sub Editor
Prof. Ramesh Kumar Pandey

श्रीलालबहादुरशास्त्रीराष्ट्रियसंस्कृतविद्यापीठम्
विद्यया विन्दतेऽमृतम्

Shri Lal Bahadur Shastri Rashtriya Sanskrit Vidyapeetha
(Deemed University)
New Delhi - 110016

This book is exclusively published on Bharatavani Portal
(www.bharatavani.in) with permission.

PROCEEDINGS
OF
World Sanskrit Conference

Volume 1 — Part II

(English Section)

Editor

Prof. Vachaspati Upadhyaya

Vice-Chancellor

S.L.B.S.R.S. Vidyapeetha, N.Delhi

President, Association of Indian University, Delhi

Secretary, Maharshi Sandipani Rashtriya Vedvidya Pratishthan, Ujjain

Sub Editor

Prof. Ramesh Kumar Pandey

Head, Research and Publication

S.L.B.S.R.S. Vidyapeetha, N.Delhi

With the best compliments
from
Prof Vachaspati Upadhyaya
Secretary General
World Sanskrit Confrence,-2001
&
Vice chancellor
Shri Lal Bahadur Shastri Rastriya Sanskrit Vidyapeeth
Qutab Institutional Area, New Delhi-110016, INDIA

Shri Lal Bahadur Shastri Rashtriya Sanskrit Vidyapeetha

(Deemed University)

New Delhi-110016

Publisher :
Shri Lal Bahadur Shastri Rashtriya Sanskrit Vidyapeetha
(Deemed University)
Katwaria Sarai, New Delhi-110016

Year 2005

Printed at :
Amar Printing Press
8/25, Vijay Nagar, Delhi-110009

प्रो० वाचस्पति उपाध्याय
कुलपति
Prof. Vachaspati Upadhyaya
Vice Chancellor
श्री लालबहादुरशास्त्री राष्ट्रिय संस्कृत विद्यापीठ
नई दिल्ली-११००१६
Shri Lal Bahadur Shastri
Rashtriya Sanskrit Vidyapeetha,
New Delhi-110016

सचिव
महर्षि सान्दीपनि
राष्ट्रीय वेदविद्या प्रतिष्ठान
(मानव संसाधन विकास मंत्रालय, भारत सरकार का स्वायत्तशासी संस्थान)
प्राधिकरण भवन, द्वितीय तल, भरतपुरी, उज्जैन 456 010 (म.प्र.)
Secretary
Maharshi Sandipani
Rashtriya Vedvidya Pratishthan
(An autonomous organisation of the Ministry of HRD, Govt. of India)
Pradhikaran Bhavan, II Floor, Bharatpuri, UJJAIN-456 010 (M.P.)

AVANT-PROPOS

It is indeed my pleasure in placing before the academic world in general and the votaries of Sanskrit in particular the proceedings of the World Sanskrit Conference held in the year 2001.

Sanskrit as a language is undoubtedly a repository and reservoir of our priceless heritage. The year 2001 was celebrated as the Sanskrit Year. It was a land mark in the annals of Sanskrit when the delegates from all over the country and abroad with great commitment, perseverance and patience gathered together with a view to exploring new horizons in the field of Sanskrit.

Inspite of various impediments to the steady development of this language coupled with the successive disturbances both at internal and external fronts which India had to bear encountering ever since the dawn of history, India has successfully held up to the World her archaic literary map and compares with the literature of any other nation of the globe. The beginnings of her civilization are yet in the obscurity. Relatively to any other language of the ancient World, the antiquity of Sanskrit has an unquestionable priority. "Yet such is the marvellous continuity" says Max Muller "between the past and the present of India, that in spite of repeated social convulsions, religious reforms and foreign invasions, Sanskrit may be said to be still the only language that is spoken over the whole extent of the vast country. So says M. Winternitz: "Sanskrit is not a 'dead' language even today. There are still at the present day a number of Sanskrit periodicals in India, and topics of the day are discussed in Sanskrit pamphlets. Also, the Mahabharata is still today read aloud

publicly. To this very day Poetry is still composed and words written in Sanskrit and it is the language in which Indian Scholars converse upon scientific questions. Sanskrit at the least plays the same part in India still, as Latin the Middle ages in Europe, or as Hebrew with the Jewsë (History of Indian Literature, I.45).

It has been quite aptly remarked that *"the Indian people and the Indian civilization were born, so to say, in the lap of Sanskrit and it went hand in hand with the historical development of the culture which have come down to our day as an inheritance of priceless order for India, may, for the entire world"*. Sanskrit with its philosophical insight and humanist inclusivity has flourished and evolved through the millennia tenaciously yet flexibly in different historical periods and in different shades.

I consider it relevant to quote the Landmark Judgement of the Honéble Supreme Court of India of 1993 on Sanskrit Studies in India:

> *"So far as "We, the people of India" are concerned, they have always held in high esteem the cultural heritage of this ancient land. And to foretell our views, learning of Sanskrit is undoubtedly necessary for protection of this heritage. The stream of our culture would get dried if we were to discourage the study of Sanskrit...."*

We may now refer to the policies and programmes as accepted by the Government of India. In the 1968 policy, the following inspiring statement regarding the importance of this language is worthy of notice. I quote:

> *"Considering the special importance of Sanskrit to the growth and development of Indian languages and its unique contribution to the cultural unity of the country facilities for its teaching at the school and university stages should be offered on more liberal basis. Development of new methods of teaching the language should be encouraged, and the possibility explored of including the study of Sanskrit in those courses (such as modern Indian Philosophy) at the first and second degree stages, where such knowledge is useful".*

In addition to the above-quoted statement, reference must be made from the 1986 policy in para 5.33: regarding the future course of action:

> *"Research in Indology, the humanities and Social Sciences will receive adequate support. To fulfil the need for the synthesis of knowledge, inter-disciplinary research will be encouraged. Efforts will be made to delve into India's ancient fund of knowledge and to relate it to contemporary reality. This effort will imply the development of facilities for the intensive study of Sanskrit".*

It has been laid down in Article 351 of our constitution that while dealing with the duty of the Union to promote the spread of Hindi, it would draw, whenever necessary or desirable, for its vocabulary, primarily on Sanskrit. Encouragement to Sanskrit is also necessary because of it being one of the languages included in the Eighth Schedule."

We live in an age of unprecedented challenges and opportunities. On the one hand, we face the grim reality of over population, hunger, ecological disasters, new devastating diseases, and the ever-present possibility of a nuclear holocaust. On the other hand, science constantly expands our intellectual horizon and helps create new technological wonders that, we hope, will solve some of our problems. Biologists are ėengineeringë genes to increase the productivity of vegetables and fruit trees; chemists are unlocking enzymes to make them usable for non-biological purposes, such as waste disposal, or to repair DNA in order to enhance and prolong life; and physicists are working on superconductivity and the use of lazer in computers. Scientists are also exploring the possibility of bionic organs, the application of electro-magnetic fields in the healing process, and artificial intelligence. **(From the Preface, In Search of The Cradle of Civilization Georg Feuerstein, Subhash Kak & David Frawley)**

In the backdrop of above-mentioned statement, it is a desideratum for votaries of Indian knowledge system to revisit the heritage passed on to us with a multi-dimensional projection. To understand *'Shastra Parampara'*, it requires enormous grit and stamina coupled with a discerning mind. Our tradition has laid due emphasis on both *Jnan and*

Vijnan. Both are to be pursued with utmost care for liberation and not for bondage. Our endeavor in exploring the intricacies of Indian knowledge system must stand the test of time. Authoritative statements always win plaudits of unbiased Pandits.

The arena of Indian knowledge system include Logic, Philosophy of Language, Technology and Craft, Policy and Governance, Ethics and Sociological Texts, Architecture the outer Science Poetics and Aesthetics, Law and Justice, Mathematics and Astronomy, Agriculture, Trade and Commerce and Medicine and Life Science.

In order to re-examine the content and intent of above-said disciplines the different themes of the Conference were the following:

(i) The Contribution of Sanskrit towards World Civilization

(ii) Sanskrit and the Frontiers of Knowledge

(iii) Sanskrit and Contemporary challenges

(iv) Towards a new Pedagogy of Sanskrit

(v) (Sub-Theme: Sanskrit as a living language)

(vi) Prospective themes of Sanskrit Research

(vii) Sanskrit Manuscripts in the World

In addition to the above, we had also organized *'Sastra Charca Parisad'* for interaction amongst the Scholars on the advance study and research in the various fields of Sanskrit learning embedded abstruse texts of various systems.

One of the main objectives of this Conference was to provide forum for exchange of ideas between the scholars of India and abroad on the themes of the Conference. In addition to this, it was also resolved that the Status of Sanskrit Studies in different countries should be presented in a comprehensive manner at the global level. The Organizing Committee was of the view that the information contained in the articles here would be of immense value for researchers.

The conference got very encouraging response from the scholars in Indology both from India and abroad. We got an opportunity of

publishing two invaluable volumes entitled: *"Sanskrit Study in India"* and *"Sanskrit Study in Abroad"*. These two volumes were distributed to the participants to emphasize that Sanskrit was invaluable and indispensable because of its enormous academic rich resources.

Their papers are being published under the following five volumes:

Volume I : Sanskrit Language & Literature: For the sake of convenience, this volume has been divided into two parts. Part I contains papers written in Sanskrit and Hindi and covers 241 pages whereas Part II comprises articles in English and comes to 338 pages.

Volume II : This volume entitled 'Religion and Philosophy' For the sake of convenience, this volume has been divided into two parts. Part I contains papers written in Sanskrit and Hindi and covers 314 pages whereas Part II comprises articles in English and comes to 436 pages.

Volume III: This volume comprises three Sections such as Manuscriptology, Pedagogy and Technical sciences. Here the total number of articles in Sanskrit (25 articles), Hindi (22 articles) and English (47 articles) is 94.

Volume IV: This volume covers Veda and Vedāṅga. It contains 91 articles divided as Sanskrit (22 articles), Hindi (111 articles) and English (18 articles).

Volume V : This volume consists of the topics such as Purāṇas, Āyurveda, Environmental Science and Indian Culture. Language-wise the number of the articles is Sanskrit (35 articles), Hindi (18 articles) and English (21 articles). Thus the total number of articles in this Volume comes to 74.

The papers received from the participating scholars have been published in five volumes.

The collection of the articles has been christened as *Pañcāmṛtam* according to five volumes under which all the articles have been arranged.They have further been named as *Caṣaka-s* such as *Prathama Caṣaka-s* etc. The two parts of the First Volume (*Caṣaka*) have been named as *Prathmo Binduḥ* and *Dvitīyo Binduḥ*. These articles have been arranged according to Devanāgari and English alphabets of the names/surnames of the author.

It is regretted that all the articles read at the Conference and submitted for publication could not be accommodated for various reasons. Nevertheless, I am grateful to all the participants who attended the Conference and/or presented their papers.

I am also indebted to various funding authorities, but for whose financial assistance such a huge affair as the World Sanskrit Conference could not have been organized on such a large scale and for so many days.

The idea of organising the Conference at such a large scale was mooted by Dr.Murli Manohar Joshi Ji, the then Honéble Minister of Human Resource Development, Government of India, New Delhi.

We are indebted to the officials of the Ministry of Human Resource Development for extending full co-operation due to which the conference could be arranged in the Vigyan Bhavan, New Delhi for long five days. The support made by the Rashtriya Sanskrit Sansthan under the able leadership of Prof.V.Kutumba Shastri provided a fillip for the success of the conference.

I am ending my editorial remark with a sad note. We lost Dr. K.P.A. Menon, an eminent Scholar and Administrator, who was a constant source of inspiration in each endeavor of ours before and after the World Sanskrit Conference. To me, he was my friend, philosopher and guide. I sincerely pay my tributes to the memory of Late Dr. K.P.A. Menon and pray God to give eternal peace wherever he is. During his tenure as the Chancellor of this Vidyapeeth, he guided the destiny of this infant Institution and paved way for enormous academic achievements.

I am especially indebted to Justice Ranganath Mishra, Chairman, Organising Committee who has given the benefit of his mellow wisdom in all the endeavours we have made for publication works. We are really beholden to the members of the Advisory Board of Editors, especially the Chairman Dr. V.R. Panchamukhi, Chancellor, Rashtriya Sanskrit Vidyapeetha, Tirupati and other expert members who have exhibited deep interest in going through the articles penned by eminent Scholars. We place on record our immense gratitude to our knowledgeable contributors who prepared their articles with great authenticity at a very short notice.

We would like to place on record the sincere help, encouragement and the tacit support of a host of scholars especially Prof. Ramesh Kumar Pandey, Professor (Research & Publication), Shri Lal Bahadur Shastri Rashtriya Sanskrit Vidyapeetha and Prof. Jagadamba Prasad Sinha, Ex.HoD, Department of Sanskrit, University of Lucknow, U.P.

I have the pleasure to make a special mention about the efforts put in by M/s Amar Printing Press who deserves appreciation for their sincere co-operation and qualitative approach but for which these volumes could not have seen the light of the day.

As we stand on the threshold of 21st Century, the five volumes are bound to provide the twin objectives of attempting to take stock of what has already been achieved and sending an agenda for the future. It is time to make resolution for tomorrow's World supported by the eternal values enshrined in Sanskrit, the repository of our pristine glory.

(Vachaspati Upadhyaya)

Śrāvaṇapūrṇimā

V.S. 2062

Editorial

Sanskrit language, as a vehicle for conveying the tenets of Indian culture, has been irrigating the lush green Indian land with its ever-flowing currents of thoughts. In the modern times bubbling with the feelings of universality, it is the divine language (Sanskrit) which is a panacea for quelling all sorts of perils associated with the advancement of science and technology. It is the divine language (Sanskrit) which is the remedy for all sorts of perils, it is the means for attaining all aims of human life, it is the placid water for washing the mud of mutual enmity. It is here that lies the harmless path of one's progress, it is the song of goodwill of a group of people, it is the way of cooperative understanding of the whole universe, it is like one's own feeling for all the living beings. It is the glory of science of the nature and it is the old way of modern inventions, taking shelter of the creeper of Sanskrit, glorified with variety of knowledge and science laden with the blossomed flowers and in order to make the whole universe fragrant with the heaps of their pollengrains that the year 2001 of the Christian era a five-day Special Session of the World Sanskrit Conference was convened in the famous Vijñāna Bhavana in Delhi, the capital of India, on behalf of the Department of Language of the Ministry of Human Resource Development, Government of India.

The Vice-Chancellor of Shri Lal Bahadur Shastri Rashtriya Sanskrit Vidyapeetha (Deemed University), Prof. Vachaspati Upadhyaya, whose knowledge of the scriptures is well known, was appointed its General Secretary. It was due to his efforts that this Vidyapeetha was selected the main venue of the Conference. And, it was with his personal efforts that more than one thousand scholars well-acquainted with the way of living, language, manners of different lands and capable of crossing the river of knowledge of Sanskrit

attended the Conference and participated in various sessions and lively discussions.

It was not practically possible to publish all the papers presented in the Conference. Hence, a Committee of experts was appointed to select th articles for publication. Only the articles selected by that Committee are being published in five volumes. Volume one is divided into two parts. Part First contains the articles in Sanskrit and Hindi whereas Part Second contains those in English. Other volumes contain the articles presented in Sanskrit, Hindi and English. In all the Parts/Volumes the list of contents has been given in the beginning and that of the scholars is appended at the end. The articles have been arranged according to the alphabetical order of the surnames of the scholars in every Volume/Part.

In publishing these articles I was fortunate in getting the advice and guidance of the experts of various subjects. Without getting their guidance it would not have been possible these papers. I express my sincere gratitude to these scholars who are experts in their respective fields.

Our learned Vice-Chancellor, Prof. Vachaspati Upadhyaya, encouraged me in so many ways including being good enough to write a AVANT-PROPOS to these Volumes. As Chief Editor of these Volumes he has guided and helped me at every stage of their publication. I confess that I could not have succeeded in bringing this publication without the support of Prof. J.P. Sinha. I express my heartiest gratitude to him for his constant guidance and help.

I would like to conclude with acknowledging the efforts of Sri Hiralal of the Amar Printing Press in bringing out the publication of nicely got up.

—R.K. Pandey

Contents

Historical *Mahākāvya*-s from Kerala as a Source-Material for National Awareness

Dr. Dharmaraj Adat

Bacon has said that 'histories make man wise'.[1] This significant widening of man's mental faculties is caused by his acquaintance with the experiences of different races, cultures, fashions, changes in modes of life and the like. When nations arose and began to develop and subsequently tried to mould their own existence and interests, people invariably found unity and organization indispensable. Thus the glories of the past evidently became a source of inspiration, rousing national pride and patriotism. Since history has all along been operating as a process of cognition of things and phenomena in the endeavor of their becoming and development; it maintains its prominent role because, it cultivates a national awareness among the people about their past, present and future. Owing to this factor, Kalhaṇa, the most venerated historian that ancient India has produced uttered these words: "The mission of a historian is to make vivid before one's eyes pictures of a bygone age. It immortalizes a number of great men as well as the historian. A historian, like a judge, must discard love and hatred while recounting the events of the past and that such a writer alone deserves praise"[2]

History teaches lessons in a practical manner. A thorough knowledge of history enables wise men to foresee the ups and downs of humanity, because historism also implies an approach to phenomena that considers how they arose and developed visualizing the future developments. It is a systematic account of past events or facts, written with a zeal for critical inquiry to find out the whole truth.

1. *Eight Essayists*, (Ed) A.S. Cairancross, Macmillan, Bombay P.4
2. *Rājataraṅgiṇī*, I. 3.4.7

Love for one's past is strong in all societies, but the sense of history varies from community to community. There is a notion prevalent among scholars that we 'Indians' were very backward in this case. Of course, the antiquity and greatness of Indian civilization have won universal recognition. But literary works dealing with the history of ancient India are meagre. It is often said that we, Indians, did not have any important historical literature to our credit and that we have little taste for history. This is not correct, however. The very fact that we have lists of teachers in different Vedic texts and genealogies in the *Mahābhārata* and in the Purāṇa-s proves that we have been endowed with a taste for history. Notwithstanding the mythical elements that prevail in them by far, the Purāṇa-s have preserved many valuable historical traditions. Scholars like A.K.Wardar trace to the *Ṛgveda* the origin of historical literature in Sanskrit. As examples he cites *'Indragāthā', 'Nārāśaṁsī' and 'Dāśarājña' hymns.*[1]

The *Rāmāyaṇa* and the *Mahābhārata,* the *Itihāsa*-s of India, also contain some historical references. Studies on these great epics have revealed their importance as far as historiography is concerned.[2]

Though the Purāṇa-s are full of legendary tales, their value as source for early Indian history is not meagre. Long royal genealogies are the essential parts of all Purāṇa-s.[3] Harit Krishna says, "The most systematic literary account of the dynastic history of India during the period following the Bhārata war is to be found in our Purāṇa's".[4] Especially Purāṇas like *Matsya, Vāyu, Brāhmāṇḍa, Viṣṇu, Bhāgavata, Garuḍa* and *Bhaviṣya* form the main source of information for ancient Indian history.[5] For that purpose, a close analysis based on critical editions of these Purāṇa-s is necessary. Because, in their present form they "are only religious fables and cant, with whatever historical content the works once possessed heavily encrusted by myth, diluted

1. *An Introduction to Indian Historiography,* Popular Prakashan, Bombay, 1972, PP.15ff.
2. The beginning of Historiography in the Vedas, Itihāsas and Purāṇas are discussed in detail by U.N. Ghoshal in his work *Studies in Indian History and Culture, Orient Longman, Calcutta, 1965, PP.I-27.* Also see *A.K.Warder, Op.Cit.P.17*
3. In the definition of Purāṇas itself we see this factor.
4. "Date of Coronation of Mahāpadma", *Proceedings and Transactions of the First Oriental Conference,* Bhandarkar Oriental Research Institute, Poona, 1922, P.351.
5. For details, see U.N. Ghoshal, *Op.cit.,* pp.37-48

with semi-religious legends, effaced during successive redactions copied by innumerable, careless scribes: So that one finds great difficulty in restoring as much as the king lists."[1]

The Buddhist and Jain works also contain some information of historical importance, perhaps more authentic than that we get from the Purāṇa-s.[2]

Thus, though Indian literature ignores the history of a long period, it does not, we can see, altogether cease to be of help in acquiring a historical sense. We can distinguish among the vast number of texts two sets of literary works that contribute to our knowledge of Indian historiography---local chronicles and historical biographies. In the latter class we get the more important historical *Mahākāvya*-s.

Rājataraṅgiṇī of Kalhaṇa, *Navasāhasāṅkacarita* of Padmagupta, *Vikramāṅkadevacarita* of Bilhaṇa, *Pṛthvīrāja-vijaya* of Jayānaka, *Kumārapālacatia* of Hemachandra, *Somapālavilāsa* of Jalhaṇa, *Kīrtikaumudī* of Someśvaradeva, *Madurāvijaya* of Gaṅgādevī, *Acyutarāyābhyudaya* of Rājamatha III, *Pāṇḍyakulodaya* of Maṇḍala are some important historical *Mahākāvya*-s written in Sanskrit eulogising well known personalities of powerful dynasties of different parts of India. This reveals the fact that each country of Indian sub - continent has its own historigraphical tradition preserved in the form of historical tradition preserved in the form of historical *Kāvya-s* and inscriptions.

HISTORICAL MAHĀKĀVYA-S FROM KERALA

In Kerala also Sanskrit has a continuous history of literary output from the most ancient times to this day. Kerala has played a remarkable role in the cultivation and preservation of Sanskrit literature. "In the whole of India", let me quote Dr.V.Raghavan, "Kerala perhaps shows the greatest amount of saturation of Sanskrit with the knowledge of Sanskrit and its spirit permeating and percolating to the utmost fringes of society."[3]

1. See D.D.Kosambi, *An Introduction to the Study of Indian History*, Popular Prakashan, Bombay (Revised Second Edition), 1975, p.2
2. For details, see U.N. Ghoshal, *Op.Cit.*, pp.28-36. Also see A.K. Warder, *IIH*, pp.26-31.
3. Dr. V.Raghavan. Forward to *The Contribution of Kerala to Sanskrit Literature*, University of Madras, 1980, p.VII.

When we consider the fact that the Indian Historical *Kāvya*-s are very few compared to other branches of literature we will be happy to see that the contribution of Kerala to this branch of literature is remarkable. Here we have a number of historical writings dealing with the history of Kerala at diffeerent times. *Mūṣakavaṃśa* of Atula, *Āṅglasāmrājya* of Prof. A.R. Raja Raja Varman, *Viśākha-Vijaya of* Keralavarma Valiya Koil Tampuran, *Keralodaya* of Dr. K.N.Ezhuttacchan are some of more valuable documents concerning Kerala history.

Now we may make a brief survey of historical *Kāvya-s* in Sanskrit from Kerala.

MAHODAYAPUREŚACARITA OF TOLAN[1]

Mahodayapureśacarita also called *Tolakāvya,* whcih is traditionally attributed to Tolan, is believed to be the earliest *Kāvya* from Kerala having history as its theme. The author, a Brahmin who belonged to Parameśvaramangalam on the banks of the Periyar river,[2]was the courtpoet of Kulaśekhara Varman (900 A.D.)[3], the author of the plays *Taptīsaṁvaraṇa* and *Subhadrādhanañjaya.* He is also believed to be the author of *Vyaṇyavyākhya* commentaries of the above dramas of Kulaśekhara.[4] In reforming the Kerala stage and adopting many of the well known Sanskrit dramas to the theatre Tolan rendered considerable assistance to the King. He wrote so many humourous verses in Malayalam to be used by the *Vidūṣaka* in Kutiyattam, the earlier form of enacting Sanskrit plays.

Mahodyapureśacarita is supposed to be a *Mahākāvya* written in simple style making the Kulaśekhara the hero. It gives an account of

1. See Ullur P.S. Parameswara Iyer, *Kerala Sāhitya-Caritam (KSC),* Trivandrum, part I, 1967, P. 158; V.Rajarajavarman, *Keraliya Saṁskṛtasāhityacaritham* (KSSC), Kamalalaya Book Depot, Trivandrum, Part I, 1964, P.159; Dr. K.Kunjunni Raja, *CKSL,* P.19; Dr. S.Venkita Subramania Iyer, *Kerala Sanskrit Literature -A Bibliography (KSLB),* Trivandrum, 1976, p.353.
2. See Dr. K. Kunjunni Raja, *Op. Cit.,* P.18. There is also another view that his name was Nīlakaṇṭha and he was a native of Cochin and belonged to the Airanikkulam Village. See P.V.Krishna Variyar *Tola- mahākavi,* P.K. Brothers, Calicut, 1953, P.2. For legendary details, see Kottarathil Sankunni, *Aitihyamāla,* Vol.IV, Mangalodayam, Trichur, 1967, PP.164-180
3. See *CKSL,* PP. 12- 13
4. *Ibid.*

the ancient history of Kerala beginning with the description of Mahodayapura.[1] The work is non-extant; only two verses, supposed to be from that, have been handed down to us.

MŪṢAKAVAṀŚA OF ATULA[2]

The history of Kolattunadu (now in Cannanore District in North Kerala) is described in the epic, *Mūṣakavaṁśa* of Atula (11th Century A.D.). This poem contains more than a thousand verses. This is a valuable contribution to the Indian Historical Kāvya literature. Atula was the court poet of Srikantha, the last King of Mūṣaka Dynasty. In fifteen cantos the poet depicts the history of the Mūṣaka Kings beginning with Rāmaghaṭa Mūṣaka. The poem narrates the history of land upto the 11th Century A.D.

Like the other historical epics, this poem also begins with a legendary story. The later portions of the poem offer bits of information of high historical importance and, therefore, these can be considered a valuable source of Kerala history.

In the first six cantos, the poet describes the circumstances leading to the foundation of the Mūṣaka kingdom. A pregnant queen, when her husband was slaughtered by Paraśurāma who killed the Kṣatriya kings twenty one times, escaped to the mountain Eli with the help of a priest and took shelter in a cave. One day a huge rat as big as an elephant came there to attack her. But it was burnt to ashes by her anger. To her surprise, soon there appeared the King of the Mountain assuming the form of a human being and consoled the queen.

In due course she gave birth to a son. Later on he was educated by the priest and protected by the king of the mountain. He was crowned the king of region named after Mūṣaka by Paraśurāma, after the completion of a particular sacrifice. Thus as he was protected by the Mūṣaka mountain and consecrated with a pot of water by Paraśurāma, the prince came to be known Rāmaghaṭa Mūṣaka.

1. See *CKSL*, P.19
2. Edited by Dr. K.Raghavan Pillai, Trivandrum, 1977

The new king, assisted by his able Minister Mahānāvika, made preparations for a *digvijaya*. He defeated Mādhava Varman, the king of Magadha, and married his daughter Bhadrasenā. As time went on, after installing his eldest son Vaṭu as the king of Haihaya, Rāmaghaṭa returned to his kingdom. His second son Nandana accompanied him. After his death Nandana became the king. The succeeding cantos, upto the tenth, contain the descriptions of Nandana's enjoyments of life. He was a pleasure-seeking king. Detailed and picturesque descriptions of hot summer, cool bath, moonlit-night, etc. can be seen in these cantos.

The eleventh canto gives a long list of ninety seven kings and the next three cantos present somewhat detailed account of nineteen kings. On this last part Dr. Gopinatha Rao observes, "One finds a few grains of wheat appears to be real history almost unknown to epigraphy, in the midst of a lot of legendary stories".[1] *Mūṣakavaṁśa* thus concludes with the fifteenth canto in which the poet's patron Śrīkaṇtha is praised in glowing terms. The historical importance and authenticity of this work is noticed by eminent historians.[2] Dr. M.G.S. Narayanan concludes one of his research papers on *Mūṣakavaṁśa* as follows:- "The survey reveals the *Mūṣakavaṁśa*, though poetic in form, is a genuine historical work written in the first half of the eleventh century. Gopinatha Rao's hypothesis that it contains real history from the time of Kuncivarman, the father of Īṣāṇa II and father- in-law of Jayaraga is proved by the subsequent findings based on epigraphic sources. This means that the account of the last four *sarga*-s covering the period of nineteen kings and about one and half century (870-1020 A.D.) can be accepted as reliable. In view of these facts the *Mūṣakavaṁśa* must be given the place of honour as the earliest surviving specimen of an independent work of dynastic and political history in Sanskrit literature."[3]

1. *Travancore Archeological Series II*, P. 106.
2. "As a historical poem", Dr. N.P.Unni writes, "the work is perhaps earlier than the great *Rājatraṇgiṇī* of Kalhaṇa, thus claiming, the unique position of being the first of its kind". *(A History of Mūṣiakavaṁśa*, Trivandrum, 1980, P.155) Dr. N.V. P. Unithiri also endoreses this view (*Māthrūbumi Weekly*, 23-3-1979, PP 49-50).
3. *"Musakavamsa as a Source of Kerala History"*, *Pratibhanam*, Trivandrum, 1970, p.191

Based on the geographical and historical information gleaned from the work, K.V. Subramania Iyer has shown that the region which locates the Mūṣakavaṁśa lies between Perumpula and Putup-pattanam.[1] Dr. K.Raghavan Pillai, however, attempts to identify Mūṣaka country with South Travancore on the basis of some *Keralotpatti* texts.[2] This is not tenable. Identifying the places and rivers in the *Kāvya* with those now extant in Cannanre District we can establish the fact that Mūṣaka country is the former Kolattundadu.[3]

As Dr. N.P. Unni rightly observes, "In the *Mūṣakavaṁśa* we have one of the new epics of history of a particular region and of a dynasty that ruled over it for several centuries. In the wide range of Sanskrit literature seldom do we find such an account dealing with a comparatively small region which has but the size of a province or principality. The poem supplies some detailed information about the land of the Mūṣakas. Temples, cities, towns, villages, rivers, mountains, neighbouring kingdoms, etc., are vividly described in this rare work of hisorical value. Kolam, the capital of the country, is mentined as the forehead— mark of the world because of its prosperity at that time. Trade, domestic as well as foreign, is referred to by the poet- historian. Thus for the first time we get an authentic account of a region of Kerala from the gifted pen of Atula".[4]

ŚIVAVILĀSA OF DAMODARA[5]

Śivavilāsa is a semi-historical *Mahākāvya* written by Damodara Cakyar,[6] a protege of Keralavarman, the king of Otanat i.e. Kayamkulam (14th Century A.D.).[7] In eight cantos and 507 verses the poet extols Keralavarman and his daughter Unniyati.

1. "An Unidentified Territory in South India", *Journal of Royal Asiatic Society*, London, 1922, PP 70-71.
2. Introduction to *Mūṣakavaṁśa*, PP 24-32
3. Vide Dr. N.V.P. Unithiri, *Op.Cit.*, p.51. Also see Dr. K. Kunjunni Raja *CKSL*, pp. 52-58 and additions, P.XV.
4. *A History of Mūṣikavaṁśa*, P. 139.
5. (Ed.) Suranad Kunjan Pillai, *TSS*, No.177, 1956. See also *Indian Historical Quarterly*, Vol.XX,PP.43 ff., and *CKSL*, PP.190-200.
6. See the last verse of the *Kāvya*.
7. See Ullur S. Parameswara Iyer, *Vijñānadīpikā*, Vol.IV,P.141; and also the introduction by Suranad Kunjan Pillai, Śivavilāsa, PP. 12-13.

The *Kāvya* opens with a description of the Śiva temple at Kantiyur (Saivalapura), the captial of Keralavarman. His minister was a Brahmin called Kṛṣṇa Vira. Entrusting the affairs of the state to his nephew (sister's son) the king together with his consort named Kuttatti (Guptastrī), an expert in dance forms, belonging to Cerukara (Vatsatira), began to enjoy the life. Twelve years passed. Yet they had no children. Kṛṣṇa Vīra, recogizing their grief, advised them to propitiate God Śiva of Kantiyur temple for getting a child. After ninety days of ardent prayer God Śiva was pleased with them and blessed them saying that Goddess Pārvatī would be born as the king's daughter, and that in course of time she would become the bride of one who was named Unniyati, suggested to the king by the God Śiva himself in a dream. She grew up and became the darling of every body. When she was twelve years old her parents fixed her *Svayaṁvara*, in which she selected Ramavarman, the prince of Mahodayapura, belonging to the dynasty of Perumpatappu. Their wedding was celebrated with great pomp. After a few months of stay at Kantiyur, they went to Mahodyapura, the residence of Ramavarman.

Thus, the *Kāvya* depicts the life history of the heroine Unniyati. The poet has given it the misleading title '*Śivavilāsa*'. No doubt, Śiva plays an important role in developing the history of Unniyati. She is described as the boon of Siva and her name is suggested by Śiva himself. "These conceptions besides investing the heroine and her husband with a hale of divinity, lend a religious colouring to the whole story. They also indirectly enhance the greatness of the King Keralavarman, whose glorification was the primary object of the poet".[1]

UDAYAVARMACARITA OF RAVI VARMAN[2]

Udayavarmacarita is supposed to be a *Mahākāvya* containing 11 cantos written by Ravivarman of Kolattundu (15th Century A.D.)[3] Unfortunately we have little knowledge about the details of the poem

1. Introduction, P.2
2. For details, see *KSC*, Vol.II, pp 91-92; *KSSC* Vol. I, PP 343-44; CKSL, PP 58-62. There is also another anonymous work of the same theme by the same name in the 8th Century A.D. consisting of 127 verses (*TSS* No. 133, 1938). See also N.P. Unni, *A History of Musikavamsa*, PP. 19-20
3. See N.P. Unni, *A History of Musikavamsa*, P.19

except the brief account given by Ullur S.Parameswara Iyer.[1] The theme is the history of the valiant King Udayavarman narrated by Vilvamangalam Svamiyar to a Brahmin called Sṛmkhalakroḍa at Sivapura.

In olden times three Kṣatriya ladies belonging to Somavaṁśa (the lunar race) started penance at Gokarnam. Their aim was the propitiation of God Śiva. Meanwhile Ceraman Permul, the Kerala king, happened to come there. Being attracted by their beauty he wished to marry them. The ladies were also very happy. In due course, the second one of them gave birth to a daughter, Ambālikā. She became the consort of King Ravivarman. After a short period, she gave birth to a son, "similar to Indra" (*Śakrasadṛśa*). It was he who founded the Kolavaṁśa. Meanwhile his niece also gave birth to a son - Udayavarman. After Keralavarman, Udayavarman became the King of the Kola country. During his reign there were some conflicts between the King and the Nambutiri Brahmins of Peruncellur village. He was abused by them. They provoked the king to set out to Gokarna to meet the Tulu Brahmins who were well-versed in Vedic lore. He persuaded them to settle down in the Kola country. For them he renovated a holy tank situated near the Śiva temple with the assistance of his countrymen within three days. Being pleased, these Tulu Brahmins followed him to his country. He reformed their customs and manners and made them pure Kerala Brahmins. Thus the poem ends with the victory of Udayavarman.

VIŚĀKHAVIJAYA OF KERALAVARMA VALIYA KOIL TAMPURAN[2]

For assessing the achievements of Visakham Tirunal Maharaja we have enough records, but nothing is so valuable as the epic poem *Viśākhavijaya* by the king's contemporary and friend Keralavarma Valia

1. *KSC, Vol.II, PP.91-92.*
2. (Ed.) T. Ganapati Sastri, Trivandrum, 1900. See also *KSC*, Vol. IV, PP 415-66; *KSSC*, Vol. V, P. 166; *CKSL*, P.256, C.G.Usha, *Viśakhavijaya-A Historical Study, Kerala Historical Society*, Trivandrum, *1981; Viśākhavijaya -A Critical Study*, Unpublished thesis submitted to the University of Kerala for the Degree of Doctor of Philosophy by Prof. N. Ramakrishna Pillai, Dept. of Sanskrit, University of Kerala, 1982.

Koil Tampuran (1845-1914). In this *Kāvya* we get a good account of the king's personality and the steps he took during his rule for the welfare of the people. It also sheds much light on the last days of his predecessor, Ayilyam Tirunal Maharaja. The historical value of this biographical *Kāvya* increases in the light of the fact that it is possible to check the veracity of the statements therein with other authentic records.[1]

Keralavarma Valiya Koil Tampuran, also known as 'Kerala Kālidāsa', belonged to the Laksmipuram Palace, Cannanassery, a branch of Parappanad royal house in Malabar.[2] He was the nephew of Rājarājavarman, father of Sri Mulam Tirunal Mahārāja, and the consort of princess Lakshmi Bai, niece of Swati Tirunal. He was very handsome and the beloved of all. An intelligent young man, he strove hard to attain more and more skill in music and literature. Utram Titunal and senior Lakshmi Bai liked him very much. Also Ayilyam Tirunal and Visakham Tirunal lavished all their affection on him. They desired his constant companionship.

In order to fulfil the last wish of Rājarājavarman,[3]Mahārāja Utram Tirunal gave Lakshmi Bai (Junior), a princess adopted from the Mavelikara royal family, in marriage to Keralavarman.

When Ayilyam Tirunal became the king, the relationship between the king and Keralavarman was troubled. Keralavarman severely criticised the misdeeds of Ayilyam Tirunal. About the middle of his reign Ayilyam Tirunal developed a dislike for him which soon grew into alarming dimensions and ended in their disassociation. Meanwhile Ayilyam Tirunal happened to see a letter written by Keralavaraman warning the Dewan Seshayya Sastri against the king's conspiracy.[4] It made matters worse. The Mahārāja became furious at the disloyalty of Keralavarman and decided to punish him. Disregard-

1. See C.G.Usha, *Viśakhavijaya -A Historical Study, Introduction.* In this dissertation she has made an attempt to evaluate the achievements of Sri Visakham Tirunal Mahārāja on the basis of the *Viśākhavijaya* verified with other available records.
2. *Ibid,* P.13
3. In his death-bed Rājarāja Varman prayed the marriage of Keralavarman with princess Lakshmi Bai (Junior), see *Viśākhavijaya.* I, 41-42.
4. See *Ibid* III, 37-38.

ing the appeal made by Visakham Tirunal, the king imprisoned him. Until the death of Ayilyam Tirunal he remained a prisoner, separated from his beloved wife.

When Visakham Tirunal became king, he was released from imprisonment. Keralavarman's sense of gratitude towards Visakham Tirunal was beyond limit. It resulted in his most commendable act, the writing of *Viśākhavijaya,* to perpetuate the memory of the king.[1]

The *Viśākhavijaya,* composed in the classical style of *Mahākāvya,* is the master piece of Keralavarman. It is an outstanding historical poem that modern Kerala has produced. In twenty cantos and more than 1300 verses, Visakham Tirunal Mahārāja of Travancore is extolled by the poet in this work. It begins with the birth of the hero and ends before his death. It elaborately describes the regal qualities and administrative achievements of the Mahārāja.

We can divide the book into two parts—the first, comprising the first five cantos, dealing with the childhood of the hero, the pre-dynastic history of the royal family, the separation of the poet's beloved Rani Lakshmi Bai and the last days of Ayilyaam Tirunal Mahārāja.

The second part, comprising the remaining cantos, begins with the coronation of the hero. Then it gives accounts of the hero's victories, his administrative achievements and his pilgrimages. The death of the hero is not dealt with in the poem. It concludes with the description of the *Tulāpuruṣadāna* of the Mahārāja.

About the historicity of this *Kāvya* Dr. T.K. Ravindran writes: "This Historical Mahakavya throws valuable light on the contemporary events, institutions, personalities and ideas of the 19th Century Travancore, and its authenticity cannot be questioned. The author of this *Kāvya,* though a scion of the royal family and admirer of Visakham Tirunal, was an impartial observer of men and events and his objectivity was not clouded by his poetic imagination or excessive loyalty to his royal hero. The events depicted by him are factual and are not diluted or coloured by poetic licence. The trustworthiness of

1. For more about the author's life and mission, about his contribution to Sanskrit literature etc., see Prof. N.Ramakrishna Pillai, *Op.Cit.,* PP 1-84

the account given in the *Kāvya* can be established by an examination of corroborative evidences from other contemporary sources."[1] No doubt, since the composition of Atula's *Mūṣakavaṁśa,* this is the most authentic historical *Mahākāvya* in Sanskrit produced in Kerala.[2]

ĀṄGLASĀMRĀJYA OF A.R. RAJARAJA VARMAN[3]

A.R. Rājarāja Varman (1863-1918 A.D.), son of Bharani Tirunal Tampuratti of Laksmipuram palace in Cannanassery and Vasudevan Nambutiri of Onamturutti patti family, is the author of the *Mahākāvya Āṅglasāmrājya*. He was educated by his uncle Keralavarman, the author of *Viśākhavijaya* and also by Cunakkara Acyuta Variyar. Svati Tirunal princess of Mavelikkara was his wife. In 1890 he was appointed as the Inspector of Schools, and after nine years he became the Superientendent of Sanskrit Studies in Travancore. He took his M.A. Degree from the Madras University obtaining first rank. In 1912 he became the Professor of Oriental Language in Maharaja's College of Trivandrum.[4]

Āṅglasāmrājya is a *Mahākāvya* dealing with the rise and development of British rule in India. The reason why the poet chose Sanskrit in preference to any Vernacular for his medium is explained by him in his preface to the text. He says: "Sanskrit literature is the sole common repository of the intellectual treasures of India's eminent sons of various castes and creeds; and as such, I thought that language has a claim to be the vehicle of the recent history of the country. Moreover, none of the Indian vernaculars is expected to be understood for less appreciated-, outside India, while Sanskrit on account of its philological value has secured scholars throughout the civilized world".[5]

Āṅglasāmrājya, in 23 cantos and 1939 verses, was written in 1897 in commemoration of the Diamond Jubilee of Queen Victoria.[6] The

1. Dr. T.K. Ravindran, Foreword to *Viśākhavijayam-A Historical Study.*
2. Vide C.G. Usha, Ibid, P.13
3. T.Ganapati Sastri, Trivandrum, 190: Also see *KSC,* Vol.V. PP 59-61, *CKSL,* PP.256-57
4. For more details about the author and his works, See *CKSL,* PP 256-57.
5. Preface, PP 1-2
6. *Ibid,* P.3

purpose as made explicitly by the author himself was "recording the loyal devotion of a humble subject to that August Lady under whose fostering care India has become what it is".[1]

The *Kāvya* begins with the description of the city of London and ends showering enthusiastic and grateful praise on Her Majesty Queen Victoria. It contains a colourful description of the Imperial assembly where Queen Victoria proclaimed her scheme for the future governance of the Indian subcontinent.

As is evident from the title, *Āṅglasāmrājya* is a compendium of the British period of Indian History. The other periods are also noticed occasionally. For example, the second canto gives a birds' eye-view of the Hindu and Mohammedan periods. As observed by the author himself, "each important event of Indian History has received its due share of attention in the course of the poem."[2] He has tried his best to pay attention due to Geography and chronology without which history is considered to be blind. Every proper name connected with Geography, when first introduced, is found explained whether it is the name of a town, a river, a mountain or a district. As regards chronology it is not worthy that the data of epoch-making events are given in the text itself. Dates of other events can be inferred with the help of the years given at the top of each right-hand page with a fair amount of accuracy.[3] The Sanskrit words used in the *Kāvya* denoting countries, foreign personalities, and technical terms are also given separately and it helps the reader to understand the description easily. Thus, as pointed out by A.Sashiah Sastriar, "the author has accomplished his task and has given a charm and life to the dry bones of the history of that period of confusion which followed the downfall of the Mughal Empire and during which every important Hindu and Mohamedan State desperately scrambled for supremacy.[4] It is, however, to be noted that A.R. Rājarāja Varman has fully depended upon the historical facts as presented by British historians

1. *Ibid*, P.2
2. *Ibid*,P.3
3. See *Ibid*, P.4
4. Introduction to *Āṅglasāmrājya*, P.1

from their point of view. The description of the 'Black Hole' incident in Culcutta may be pointed out as an example.[1]

The poet has taken *Raghuvaṁśa* as his model for writing his *Kāvya* and has succeeded in accomplishing as close an approach to it as the subject permitted.[2] His verses throughout the poem are in elevated diction. The work is a testimony to the poet's command over Sanskrit language.

KERALODAYA OF DR. K.N.EZTUTTACCHAN[3]

Keralodaya is a historical *Mahākāvya* in Sanskrit. An unbroken history of Kerala is portrayed by the poet in this modern work containing nearly 2500 verses. The poet had made an attempt to present on a wide canvas the cultural, political and social history of Kerala in its national and international setting. Without any attachment to any particular historical personages of Kerala from the legendary beginning to the unification of the state in 1956.

The *Kāvya* is divided mainly into five parts called *Mañjarī*-s (clusters) of *Svapna, Smṛti, Aitihya, Bodha* and *Caritara.* Again *Svapnamañjarī* or "The Cluster of dreams" is divided into two cantos, *Smṛtimañjarī* or "the Cluster of recollections" into five, *Aitihyamañjarī* or "the Cluster of legends" into six, *Bodhamañjarī* or "The Cluster of Consciousness" into two and *Caritramañjarī* or "the Cluster of historical facts" into six. Thus altogether the poem contains twentyone cantos.

Though in this poem the classical frame of Sanskrit *Mahākāvya* is used, the poet does not blindly follow old techniques or conventions adopted by other writers. Hence, he admirably succeeded in presenting Kerala's varied life in all its richness and splendour. Thus, an harmonious amalgamation of fact and fiction, which is the peculiar feature of the *Kāvya,* made *Keralodaya* unique among the historical *Kāvya*-s in Sanskrit.[4]

1. See *Ibid* V.7-74
2. *Ibid,* Preface, P.1
3. Ottapalam, Kerala, 1977
4. For the detailed study of the *Kāvya* see the unpublished thesis of Dr. Dharmarajan P.K.— *"A Critical Study on Keralodaya Mahākāvya of Dr. K.N. Ezuhttacchan"* submitted to the University of Calicut, 1985.

NAVABHĀRATA OF MUTAKULAM SRIDHAR[1]

Navabhārata is a modern historical *Mahākāvya*. In eighteen cantos and nearly 1300 verses of different metres, the poet depicts the life history of Jawaharlal Nehru on a wide canvas and against the background of India's struggle for freedom. It begins with the description of the Himalayas and ends with the assumption of power by Nehru as the first Prime Minister of India. A detailed bigraphy of Jawarharlal is seen in this historical *Kāvya*.

There are also some unimportant *Kāvya-s* having historical contents produced in Kerala. Some of them are *Keralavaṁśa,*[2]*Agnivaṁśarājakathā,*[3] *Mānavikramasamutirimahārājacaarita* of Vasunni Mussattu[4] *Matabhūpālacarita*[5]of Rāghavavarma of Pantalam, *Rāmavarmacarita*[6] of Paccu Muttatu, *Rāmavarmavijaya*[7] of Kunjan Variyar, *Vāncindravilāsa*[8] of Śankara Subramanyasastri, *Śrīnāṛavijaya*[9] of Balarama Panicker, *Nīleśvararājacarita* of unknown authorship etc. These are historical because they aslo contain the biographies of historical personages of some dynasties.

Conclusion:

Thus we can see that "each country of Indian continent has its own historiographical tradition",[10]preserved in the form of historical *Kāvya*-s reveals that though the ancient Indian literature may be said to be deficient in scientifically written histories, it does not totally lack in historical information which can give us a connected picture

1. Minerva Press, Haripad, 1978
2. See P.V. Kane, *History of Sanskrit Poetics,* Delhi, 1961, P.121
3. See *KSSC,* Vol.II, 104- 211
4. See *KSC,* Vol.IV, P.749; *KSSC,* Vol. IV, PP.578-80; *KSLB,* P.357; *CKSL,* P.260
5. See *CKSL* P.263; *KSC,* Vol.IV, PP.730-31; *KSSC,*Vol.VI 234-37, *KSLB,* P.354
6. (Ed.) K.V.Sarma, Trivandrum, 1957; also see *KSC,*Vol. IV, PP 172- 74; *KSSC* Vol.IV, PP.528-35; *CKSL,*P.263; *KSLB,* P.385. See also M.Sreedhara Menon *Subhadrāharaṇa* of Brahmadata Narayana, Calicut, 1983, P.19.
7. (ED) K.C. Virarayan Raja of Kottakkal, Vijñanacintamani Press, 1940. Also see *KSC,* Vol.IV.P.763; *KSSC,* Vol.VI. PP.107-112; *CKSL,* P.267; *KSLB,* P.385
8. Bhaskara Press, Trivandrum, 1971. See also *KSSC,* Vol. VI, 212-214; *KSLB,* P. 402.
9. Trivandraum, 1973.
10. A.K.Warder, *IIH,* introduction, P.X.

of some age or other. As Dr. Chandra Prahba observes, "This information can be gathered not only from such original and authentic sources as the inscriptions, coins or archeaological remains but also from the literature, more especially, from that part of it, which seeks to describe the life and work of the well known personalities of powerful dynasties, the works which, for want of a better term, are called historical *Mahākāvya*-s."[1]

1. *HMS*, P.375

Obliquity in English Poetry has a Striking Similarity with *Vakrokti*

Ms. Vasudha Airi

Indian scholarship has made significant contribution in many fields such as art, literature, mathematics, medicine, astronomy philosophy, grammar and poetics.[1] Most of the Indian treatises have been thoroughly scanned and their worth recognized. Thanks to the research on scientific lines at different levels in the recent past, we are concerned here with Indian poetics, which is being properly appreciated in the West now. Some parallelisms[2] and contrasts in this field have been found and loudly acclaimed.[3] All these studies lead us to think that ancient Indian thinkers from Bharata to Paṇḍitarāja Jagannātha (5th century B.C. to 17th century A.D.) laid down excellent standards of literary taste and formulated accurate theories of poetic expression. Many schools flourished in Indian poetics. They include *Alaṅkāra* (Embellishment), *Rīti* (Style), *Guṇa* (Attribute), *Vakrokti* (Obliquity), *Anumāna* (Inference), *Aucitya* (Propriety), *Dhvani* (Suggestion) and *Rasa* (Sentiment). All these schools enlightened the reader's mind on a number of issues pertaining to poetic creation. They are

1. See *'Annotated Bibliography of Popular Books written in Sanskrit on Science and Technology'*, Dept. of Science and Technology, Govt. of India, 1998 edited by Dr. Raghunath Airi.
2. Oriental philosophers meditated on problems much like those, which challenged Western mind. Indian sages pondered on arts and their potential values for man. A comparison of Eastern and Western thoughts shows many surprising resemblances:
3. Philip Rawson observed that the poetic theories of India would be complementary to those of the West. Formulations of Indian aestheticians would extend the Western scholars' 'conceptual armoury'. British Society of Aesthetics, Annual Conference, Sept. 1966. See also H. Osborne: *A study in Indian Aesthetics*, London, 1968; R.S. Pathak: *Oblique Poetry in Indian and Western Poetics*, Delhi, 1988, *The Poetry of Encounter*, Delhi, 1998.

not hostile to one anothei and may be taken as complementary approaches, which mutually enrich and explicate.[1]

Amongst all these schools *"Vakrokti"* has a striking similarity with oblique/deviant poetry. Deviance or deviation in western stylistics may be taken as obliquity in poetic language. A poet in common speech does not state poetic imagination. His fancy is always put forth by indirect, oblique or strange language. It may be metaphorical, twisted, abridged, unfamiliar, ambiguous, embellished and, above all, queer and different from the commonplace. This school of deviant writers equates form of poetry with meaning.[2] They believe that poetry is interesting because it is written in a language, which is more meaningful than ordinary language.

Poetic deviations are the result of the keenness of poets to present their matter in a novel way. Deviation helps them in removing the film or familiarity from the people's eye. By their creative art of deforming the language they make the familiar strange and attract the attention of the reader. Their craftsmanship of carving out deviant forms rouses the people's mind from slumber. Experiences when expressed in common order become boresome. unimpressive and insipid and further lead to the indifference of the reader or listener. In such a situation, a good poet finds out a new technique to attract the attention of his listener or reader. This newness brings forth beauty in art. The beauty in art and literature in its term gives delight and happiness to its beholder. In a poem not only the rhythm, implied meanings, fresh and fanciful thoughts impress the sensitive reader but the queer diction with which they have been presented also adds to the joyfulness of the reader. Thus oblique technique is the first trick to attract a reader. Proponents of deviation, therefore, lay more stress on the form than on the matter. Poetic license is exploited by them not only to impress the many-sidedness of the language by creating ambiguity, polysemy and plurisignation but they do so to make the poetry more interesting and more meaningful which cannot be made so by ordinary language. The language of poetry, as against non-poetic language, is fluid.[3]

1. R.S. Pathak, *Oblique Poetry in Indian and Western Poetics*, p.25
2. Form is meaning', Books and Warren, *Understanding Poetry*, p.71
3. I.A. Richards, *Speculative Instruments*, Chicago, 1955, p 148.

Without going into the details we would mention here the eight types of deviation mentioned by Leech.[1] Lexical deviation, grammatical deviation, phonological deviation, graphological deviation, semantic deviation, dialectal deviation, registeral deviation and historical deviation. These can be placed by the side of six main types of *Vakrokti* (Obliquity) postulated by Kuntaka, namely:

1. Obliquity in the arrangement of syllables (*Varṇavakratā*)

2. Obliquity in the base forms of substantives (*Śabdavakratā*)

3. Obliquity in the inflectional forms of substantives (*Padavakratā*)

4. Obliquity in a whole sentence admitting of a thousand varieties including a whole lot of figures (*Vākyavakratā*)

5. Obliquity in parts or incidents (*Prakaraṇavakratā*)

6. Obliquity in the entire composition which may be spontaneous or studied, both transmitting beauty and delight (*Prabandhavakratā*)

The definition of *Vakrokti* is very comprehensive. *Vakroktiḥ kāvyajīvitaṃ* (Obliquity) is vital sense of poetry, hence it includes all embellishment, style, sentiment and suggestion. This definition has a striking contrast with the western concept of obliquity, which lays more stress on the formal part of the poetry. Tillyard takes rhythm, symbolism, allusion, plot, character, mythology, rhetoric and geography as the chief formal means of obliquity. All these statements mentioned above lead us to conclude that oblique mode of expression and the oblique meanings in a poetic composition are the life and breath of poetry. We illustrate this statement by a line of a poem written by Edward Estlin Cummings 'spring is like a perhaps hand' (no. 124, Complete Poems). It is an example of syntactic deviation or *Vākyavakratā*. Here the poet has applied a strategy wherein perceptual salience has been increased by syntactic manipulation in order to emphasize the conceptual content of these words. As a result of the manipulation of syntax, a normally unstressed word or phrase is given a strong stress indicating an unambiguous sentential 'focus'. There is a deviation since the conventional grammatical norm in the sentence has been violated. The position of the word 'perhaps' makes for the

1. G.N. Leech, *A Linguistic Guide to English Poetry*, pp. 42-53.

deviant element of the line. The conventional usage predicts that after the determiner 'a' only a noun or an adjective that modifies a following noun will occur and 'perheps' is neither adjective nor noun. Here 'perhaps' can occur in nearly any other position in the line.[1]

1. Perhaps spring is like a hand
2. Spring perhaps is like a hand
3. Spring is perhaps like a hand
4. Spring is like perhaps, a hand
5. Spring is like a hand, perhaps

The only unacceptable position for the word is that used by Cummings and he does this not simply to surprise the reader, rather the foregrounding enables him to achieve an informal effect, when 'perhaps', though not an adjective by itself is received as an adjective because of the syntax. Thus the hand of 'spring' is attributed a perhapsness— it is shown as a quiet, tentative, careful force. Thus through this device (rhetorical emphasis), Cummings achieves a communicative energy otherwise unattainable— the visual impact of the foregrounded structure leads to a conceptual effect. Beside this, the technical principles like ambiguity,[2] irony, paradox, etc. which come under the phenomenon of multiple implications in poetry are the forms of oblique poetry or *Vakrokti*. Poetic language is indeed a language, which occasions multiple interpretations. Modern linguists like Saussures and Chomsky propounded theories of 'langue' and 'parole' and 'competence' and 'performance' respectively which tend to prove that the language in poetry ought to be embellished, designed and carved out in a special manner and style. That is, they too admit and profess *Vakrokti*/obliquity/deviation as an essential quality of poetry in their own way. Comparative in-depth studies may lead us to infer that many echoes of Indian postulations are found in modern aesthetic theories. Indian treatises on poetics discuss this wealth of linguistic technicalities in their minutest details. This wealth of scholarship

1. John B. Lord, *Syntax and Phonology in Poetic Style*, 1975, pp. 1-25.
2. William Empson, *Seven Types of Ambiguity*, New York, 1947, Nowottny asserts that art and ambiguity are closely related to each other: *The Language Poets Use*, London, 1962.

cannot be ignored as a mystical dross. The quaint terminology and abstruse discussions can be more clearly understood by their commentaries.

Sanskrit poets will be more appreciated in the West, if they are examined with an eye on the Western stylistics and English poets here will be, similarly, very well understood if they are examined with a background of Indian poetics.

Elasticity of language is a tool foreground of a composition. Many Sanskrit poets like Bhāravi, Bhaṭṭi, Māgha and others unravelled the marvels of Sanskrit language without tinkering with the rules of grammar. But in the western oblique poetry rules of grammar have been hung on the peg and on occasions totally discarded[1] for the sake of novelty or rebellion against age-old traditions. Not only that but the words have been fragmented. Sometimes this ungrammar irritates the reader.[2] Transgression of the grammatical rules was done deliberately not because it was a fashion, with most of the members of deliberately of the 'avant garde' movement who wanted to hit and break all shackles of conventional poetry, but their ungrammar led their readers from the perceptual ground to a fresh conceptual ground, as mentioned earlier. Contemporary linguists like Stankiewicz point out that poetry is the "realm of individual creativity," for, it necessitates "violence of language."[3] Roman Jacobson calls it "an organised act of violence perpetrated on ordinary language".[4] Deviant expressions in poetry are applied by the poet in order to produce unusual effects or express thoughts or feelings, which would otherwise remain unexpressed. They twisted the metre, played with the

1. N.Chomsky, *Some Methodological Remarks on Generative Grammar,* Word 17 (1961), p.219. M.A.K. Halliday, *Categories of the Theory of Grammar,* Word 17 (1961), p.276.
2. Deviant poetry has been taken to task for its ambiguity by some critics. Goldsmith holds obliquity in poetry responsible for dullness, insipidness and frigidity. He observes that a deviant writer while, "endeavouring to captivate the admiration with novelty very often shocks the understanding with extravagance". *Purity of Diction in English Verse,* p.18. Hobbes, too, was against obscurity in poetry. He terms the deviant poems "no better than riddles". *Theory of Poetry in England,* P. 192.
3. *Linguistics and Style of Poetic Language,* p.70.
4. O. Cheshakan Stiche, Berlin, 1923, p.16.

language, coined new words and sometimes telescoped the words. In Sanskrit poetry, we notice a contrast. In the name of freshness, novelty, rhythm, metre and grammatical rules have not been sacrificed rather they have been meticulously followed (with a few exceptions). Large strings of compounds in Jayadeva's *'Gītagovinda'* did not hit at the melody of devotional songs.

Sanskrit poets did exploit the new powers of letters in the *Citrakāvya* but they did not split the affixes from their stems, roots or words. *Citrakāvya* is also a type of oblique poetry. It has some of its correspondence in English concrete poetry. The concrete poetry constitutes of spatially structural poems. It is poetry, which is intended to use words much as a painter would use to represent the forms. There are several terms for this imagist technique of poetry such as 'concrete poetry' 'pattern poetry', 'shaped poetry', 'pictographic poetry', 'cubic poetry', 'spatials' and 'figurative verse'.[1] In this kind of poetry, which is certainly *vakra*/devit/oblique in its form, the poet's intent is conveyed by graphic pattern or letters, words or symbols rather by meanings of words in conventional arrangement. Here the poet uses the type-space of the type of graphological elements in such a way that chosen units— letter fragments, punctuation marks, graphemes (Letters), morphemes (any meaningful linguistic unit), syllables or words (usually used in a graphic rather than denotative sense) and graphic spaces, form an evocative picture, in other words this kind of poetry endeavours to move away from a purely verbal concept of verse towards what its proponents call 'verbivocovisual expressions'. It incorporates geometric and graphic elements into the poetic act or process. It cannot be read aloud to any effect and its poets who wrote concrete poetry include the brothers Haroldo de Campos and Augusto de Campos, Ezra Pound, Theovan Doesburg, Guillaume, Apollinare, Stephane Mallarme, Lewis Carrol, George Herbert and E.E.Cummings.

We give below a poem of E.E.Cummings in order to illustrate concrete poetry.

1. In 16th and 17th century England it was believed by some people that poems written in certain patterns possessed certain mysterious forces and they were called "emblem poems".

I (a
I e
a f
f a
I I
s)
one
I
iness

This poem is physically shaped like a leaf falling lonely, nothing else happens, nor other leaves falling together, symbolising and reflecting the theme of the poem: deteriorating and decomposing. Pictographic poems depict the cup of a wine or tree or rainfall or sky shining with stars etc. by typographic techniques.

In the field of deviance the poetry of van Doesberg is a step ahead. It is made up of mathematical symbols and numbers as well as phonemes and letters printed in a unique typographical style.

In short, all movements of the twentieth century, in art and literature such as futurism, dadaism, imagism, symbolism, surrealism, realism and cubism influence, the poets who created deviant/oblique/*vakra* verses. Some poets of this class radically apply the blank space to convey meanings. Analogously the *'Citrakāvya'* of Sanskrit tradition looks more delectable on the paper or canvas rather than when read verbally. It has been created for verbivocovisual delight like concrete poetry.

The jugglery of words shown by Sanskrit poets by coining verses with one, two, three or four syllables, verses whose four parts are read alike, verses which are read alike from left to right and right to left and so on have no match in any other literature. Ideograms of Chinese language or concrete poetry of Western tradition cannot match the *'Bandha-s'* of Sanskrit tradition.[1]

1. See Rudradeva Tripathi, *Saṁskṛta Sāhitya mein Śabdālaṅkāra*, Lal Bahadur Shastri Kendriya Vidyapeeth, Delhi, 1972, which gives 142 pictures of Sanskrit *'Bandha-s'*.

Besides the visual delight in Sanskrit *Citrakāvya,* the poet never sacrifices music and metre whereas the writers of avant-garde movement did not pay much attention to these pleasant parts of poetry. Our intention here is not to deride any attempt of any poet of any school belonging to any language but on a cursory comparison we may assume rather assert that the ambit of Sanskrit *Citrakāvya* is certainly wider and more orderly and hence more delightful than oblique, deviant or concrete poetry in the West.

In the end, we would like to observe that the in-depth comparative study of both Indian and Western verse or Indian or Western poetics can be a fruitful endeavour to find out the fact that our ancient Indian poets and poeticians had taken landmark strides ahead of others centuries ago.

Significance of *Setubandha* in Rāma Literature

Vidyut Aklujkar

रामात् परः शूरतरो न कश्चित्
पराभवः स्त्रीहरणान्न चान्यः ।
तथापि नाब्धिं प्रविवेश रामो
बबन्ध सेतुं विजयी सहिष्णुः[१] ॥

The bridge that Rāma built across the ocean to enter the kingdom of Laṅkā to regain his abducted queen Sītā has been a central motif in the *Rāmakathā* and a fertile ground for subsequent innovations. The *V.R.* deals with the bridge-building in the *Yuddha-kāṇḍa* in two *sarga*-s, 21 and 22, and declares this as a unique feat of Rāma.[2] In two previous papers on the topic of *Setubandha*, I have discussed a conversation between Sītā and Lopāmudrā in the Ānanda Rāmāyaṇa[3] in order to show how the context of bridge-building can serve as a battle ground for conflicting myths, especially, the myth of ancient Agastya and newly emerging hero Rāma. In this paper, I will discuss the motif in further detail, and elucidate how it serves as a constant source of inspiration for poets to generate new myths, to improve upon older myths, and also how it supplies us with joints between the two great epics of India. In short, I will attempt to capture and analyse the enduring fascination of the potent motif by discussing its treatment at the hands of several poets. Subsequent retellings often end up changing each and every detail of the original. In view of the limited space, I shall confire myself to discussing the following topics: (1) The difficulties in bridge-building/characterization of Ocean within the myth, (2) the activity of bridge-building i.e. who

1. हनुमन्नाटकम्, ५.६१
2. अभूतपूर्वं रामेण सागरे सेतुबन्धनम् ॥ वा.रा.युद्धकाण्डम् २५.२
3. *Vilāsa kāṇḍa* 4, *sarga* 9

gets the credit, and how, (3) The outcome of bridge-building in terms of self-concept of heroes. (1) The difficulties in bridge-building/characterization of Sāgara/Ocean within the myth.

The bridge-building of Rāma is awe-inspiring precisely because it was an unimaginable feat. One can build a bridge across a river, but an ocean is invincible. So it was in the context of conquering Laṅkā. The Ocean was the greatest impediment in the path. But in the *V.R.* Rāma is determined and declares "Either today I die, or get across this ocean."[1] He then waits for the Ocean to give him an arrow to cross for three days. But that does not happen. Finally, he is enraged, and drawing forth fearsome arrows he charges on in order to drain the Ocean, so that the monkeys can go across on foot. Rāma's arrows pierce and dislocate the serpents and demons residing at the bottom of the ocean, and waves as high as mountains break on its surface. Extremely perturbed by the arrows of Rāma, the Ocean appears in person with all his splendour and with hands folded entreats Rāma by dignified words. The reason he gives to pacify Rāma is impeccable. He says, "All the five Great elements of Nature remain steadfast in their natural state for ever. That is the eternal order of things. To be unfathomable, inaccessible is my nature. It would go against nature for me to do otherwise. However, O prince, you should do nothing to make these waters perturbed for the crocodiles and alligators. I will tell you how these creatures can remain peaceful and your monkeys can find a way to go across." When Rāma complies, he makes Rāma dispatch his raised arrow at a barren land to do away with a demon, and tells him to employ the services of Nala, the son of Viśvakarmā in Sugrīva's army. The Ocean promises to hold the bridge built by Nala and thus begins the bridge-building.

This account of *V.R.* portrays the Oceans as dignified, royal, and reasonable, especially as someone who is not really at fault.[2] Although Rāma is angry at him for not being helpful, the Ocean points out to the eternal order of the natural phenomena, and almost convinces us that he is being gracious to allow Rāma to cross upon him. However, this is not the case in the subsequent accounts. The

1. अद्य मे मरणं वाऽथ तरणं सागरस्य वा। वा.रा.युद्धकाण्ड,२१.९
2. *Yuddha-kāṇḍam,* 6; sarga 22

more Rāma assumes divinity in the mind of the poet, the more Sāgara falls in stature. By the time we come to Pravarasena's *Setubandha-mahākāvya* in *Prākṛta,* [15th C.A.D.] the Ocean has lost most of its earlier status. "The Ocean fell at Rāma's feet, like a tree dashed down by a gale. The blood from the wounds caused by the arrows were the flowers, and the precious gems worn by Gaṅgā were the fruit."[1] The *Skanda-purāṇa* which devotes 52 chapters to describing the holy grandeur of the *Setu,* in *Setu-māhātmya,* portrays the Ocean as *bhītaḥ,* afraid to come out, and when he does come out, he has lost all the dignity of the original, and is shaking, *'vepamānaḥ'*. Tulsīdasā echoes this description of the Ocean when he says,

> *"Sabhaya sindhu gahi pada prabhu kere/*
>
> *Chamahu nātha saba avaguna mere//*[2]

Note that in the *V.R.* the Ocean is mentioned as *Varuṇālaya, Mahodadhi, Nadanadīpati, Mahātejā* and *Sāgara,* whereas he addresses Rāma only as *Rāghava, Pārthivātmaja* and *Rāma.* Rāma is only a great hero in *V.R.* but in Tulasīdāsa, Rāma is addressed by the Ocean only as *Prabhu* and *Nātha.* On this issue of falling in status, the cheeky portrayal of the Ocean in the *Bhāvārtharāmāyaṇa* of Sant Ekanāth from Maharashtra stands out as an exception. There Rāma reminds Sāgara that he is an ancester of Rāma, connected with Sagara, and asks why he did not come to greet Rāma, even when Rāma had honoured him by staying put on *Darbha* grass for three days. The Ocean replies, "Rāma, I could not stand the shame that you brought to the *Sūrya-vaṁśa* and so I did not feel like coming to greet you." To support his claims, the Ocean lists the famous feats of the illustrious ancestors like Sagara, and Bhagīratha, and says, "How could you two great warrior princes let someone kidnap your wife? You belong to *Sūrya-vaṁsa,* and when your wife disappears, you cry like a wimp? I was very much upset at this despicable behaviour of yours, and that is why I did not come out to greet you in person. When Rāvaṇa takes away your wife, you shed tears, and you pull out an arrow to hurt me, one of your own?. This unexpected scolding makes Rāma realise how unlike his own reputation his behaviour is, and he duly

1. Handiqui, 1976
2. *Rāmacaritamānasa, sundara kāṇḍa, dohā* 18

acknowledges his lapses. With proper courtseys exchanged between the Ocean and the Prince, order is restored in Ekanāth's *B.R.* and the bridge-building proceeds with due decorum.

(2) The activity of bridge-building i.e who gets the credit, and how.

The bridge-building is ultimately credited to Rāma's account by almost everyone. There are a couple that remain skeptical, and I shall deal with them shortly. The actual bridge-building is more complex an endeavour. The cause of this enterprise is of course, Sītā's rescue. The locale is the Ocean, and Sāgara also figures as the initial impediment, and later blessing-giver ally. The *vānara*-s are the actual workers who bring all those trees, rocks, mountain tops and other stuff to throw into the ocean.[1] The chief architect is Nala, but in some versions, Hanumān also plays a significant role. For example, in Ekanāth's *B.R.*, he mentions that while Nala and the other *vānara*-s toiled, the *setu* was slowly going ahead. On the first day, it went ahead 14 *yojana*-s, the next day, 26 *yojana*-s, and then all of them got tired. So Hanumān flew away at night, and by himself brought back seven huge mountains of seven *yojana*-s each, so that he alone built 49 *yojana*-s of setu. The remaining *yojana*-s then were completed by Nala. Needless to say, that in this account, we see the cult of Hanumān gaining in preference in Maharashtra. In the medieval centuries, when strength in arms was a desirable goal for most and the prowess of Hanumān became proverbial. But whether it was Nala or Hanumān, as the chief executive of the bridge, the ultimate credit of *Setubandha* is registered in Rāma's name. One of the most common reactions is

1. In the context of the bridge-building materials, some minor myths or folk tales that also find a way in the major narrative. Take, for example, the tale of the industrious squirrel, who also wanted to participate in the great activity, and did so by taking a dip into the ocean, then rolling in the sand on the shore, and then going to the bridge-building site, and shaking the sand off its body. She carried on these exercises again and again. This little contribution of the squirrel was rewarded by Rāma by fondly patting her on the back, so that to this date, the squirrels in India sport Rāma's three finger-prints on their backs. In Marathi, this squirrel's share has become proverbial, so that people often describe whatever meagre contribution they make to a great social event as being "only a squirrel's share."

awe and unequivocal praise for the forlorn prince Rāma. In numerous aphorisms floating the ocean of *subhāṣita*-s the bridge-building of Rāma is praised in no uncertain terms. As is quoted in the *subhāṣita* at the top, a lesser soul would have given up in the face of the stigma of having his wife abducted. Rāma was courageous, so he did not commit suicide by drowning in the ocean. He was patient enough to get the bridge built. It shows Rāma's goal-oriented activity that brought him victory. Thus, for example, Hanumān in *'Hanuman-nāṭaka'* reminds us that the fact that the rocks which normally sink in water and make others sink as well began to float on the ocean, and allowed the *vānara*-s to cross it, is not due to the qualities of the rocks, nor of the ocean, but this is solely due to the greatness and glory of Rāma, the son of Dāśaratha.[1]

(3) The outcome of bridge-building in terms of self-concept of heroes.

This brings us to the last point I would like to address here, that is, how the bridgebuilding activity serves to augment and deflate the self-concept of several heroes. In this context, myths regarding Nala, Hanumān, Arjuna of the *Mahābhārata*, Rāma and Agastya will be considered.

The premise is easily recognisable. Wheoever has participated in the great endevour, swells with pride and has to be brought back to reality. All such myths can be categorized under the rubrik of *garva-haraṇa* of heroes. Take for example, Nala's pride as described in *Ānanda Rāmāyaṇa*.[2] Nala has built up some pride in his mind, as

1. ये मज्जन्ति निमज्जयन्ति च परान् ते प्रस्तरा दुस्तरे
वार्धौ वीर, तरन्ति वानरभटान् सन्तारयन्तेऽपि च ।
नैते ग्रावगुणा न वारिधिगुणा नो वानराणां गुणाः
श्रीमद्दाशरथेः प्रतापमहिमा सोऽयं समुज्जृम्भते ॥*Hanumannāṭaka*, Act 7:19
2. ततो रामाज्ञया सेतुं नलो कर्तुं मनो दधे ।
किंचिद् गर्वसमाविष्टस्तज्ज्ञातं राघवेण हि ।
यावदेकां शिलां त्यक्त्वा नलोऽन्यां प्राक्षिपच्छिलाम् ॥
तावत्तरंङ्गकल्लोलैः सागरस्य इतस्ततः ॥
गच्छन्ति स्म शिलाः सर्वास्ता दृष्ट्वा खिन्नमानसः ।
गतगर्वस्तदा रामं नलो वृत्तं न्यवेदयत् ॥
रामः श्रुत्वा नलं प्राह रामेऽति द्वेऽक्षरे मम ।
दृषदां सन्धिसिध्यर्थं पृथग्विलिखतां द्वयोः ॥
सर्वत्रैवं लिखित्वा हि दृढः संधिर्भविष्यति ॥*Ā.R. sāra kāṇda, sarga* 10:196-200

a chief architect and executive of the *setu-bandha*. He starts to throw rocks in the ocean, but they get scattered due to the waves of the ocean. Then he is humbled and comes to seek a solution to Rāma. Rāma then tells him to inscribe the two syllables of his name one on each of the rocks and says that they will stick together. Thus the invisible glue of *Rāmanāma* comes to aid of Nala, and helps him remember who is the boss. Ekanāth's *B.R.* relates a slight variation on this myth by making Rāma direct Nala to Hanumān, who then tells Nala to take those rocks and trees etc. that have been touched by the foot of Rāma, so that they are the ones that would stay put for the bridge-building[1]

Hanumān who has already crossed the ocean to make the trip to Laṅkā and has helped in the bridge- building is also full of pride in many retellings and there are myths of how he comes to his senses. There are other tales of humility but in the context of bridge- building the *A.R. Manoharakāṇḍa, Sarga* 18 has a tale that has become the topic of an Amar Chitra Katha book, *'Exploits of Arjuna'*. The tale is entitled: *Arjuna, the Monkey and the body.* It goes as follows: Arjuna, while wandering to holy places, came to Rāmeśvaram and when shown the bridge that Rāma built with the help of the monkeys, wondered why a great hero like Rāma would need the help of the monkeys. Why not simply build the bridge with arrows? At that expression of Arjuna's pride, a monkey nearby started to laugh, and when confronted with Arjuna, said, that any bridge built with arrow would have collapsed with the weight of the monkeys. He then challenges Arjuna to build one with arrows and demonstrates how he can break it. Needless to say this monkey is Hanumān. Now it is his pride that is swelling and both these heroes need to be taught humility. So a little boy comes from nowwhere and tells Arjuna to repeat his feat in front of a witness, like him, so that it can be believed. Arjuna builds another bridge of arrows, and Hanumān touches it, walks over it, jumps on it with all his might, to no avail. Finally, both these heroes from the two great epics realise that the boy is no other than Rāma for Hanumān and Kṛṣṇa for Arjuna. This myth is also one of several myths which

1. *B.R. Sundara Kāṇḍa, adhyāya* 40:30-42. Here the *B.R.* quotes the verse from the *'Hanumannāṭaka'* 7:19. and comments on it.

uses the *Setu-bandha* to join the two epics in one single tradition. The joint occurs when God in his two manifestations is shown as the cause of any great activity and as the only one who has the ultimate credit of all creativity.

As I has been said earlier, most, but not all, believe in the greatness of Rāma. The dissenters are few but forceful. To begin with, of course, there is Rāvaṇa in *Hanumannāṭaka*[1] who ridicules the bridge-building as something insignificant like the ants building anthills. He says, "Rāma should not be proud that he could cross the ocean with the mountain-tops. After all, the ocean's greatness has a limit. Try tackling me, with my twenty arms, it is like crossing twenty oceans." We all know what results from this boast.

There are, however, other greater heroes like Agastya who are famous in myths precisely because they have achieved similar miraculous feats, especially by crossing over mountains, vanquishing ocean, by drinking it, and taming the South before Rāma came on the horizon. These are more difficult to tackle. The context of *setu-bandha* serves to confront conflicting claims to gloriby these two mythical heroes of similar stature. In the *Ā.R.* context of *Sītā-Lopāmudrā saṁvāda*, one such battle of myths takes place, and culminates in firmly re-establishing the glory of Rāma as the greatest of heroes, the one who has not only miraculous power over elements but also a great discretion as to the right choice of crossing over to Laṅkā. As this topic has been in two other papers, here only its mention will do. The wives of the two great heroes engage in a battle of wits. Lopāmudrā, wife of Agastya asks "Why did Rāma have to go for all that trouble to build a bridge over the ocean? Why did he not ask my husband to come to his aid? He could have simply drunk it,and the *vānara*-s could then cross it easily". To this Sītā replies in a fashion worthy of a diplomat. She calmly considers other choices of using arrows to drain the ocean, or flying over the ocean, or using Hanumān etc. and points out the faults with each one of them. She then reminds Lopāmudrā of the end of the earlier myth of Agastya when he drank the ocean and released it by way of his urine, and asks her, how could Rāma, knowing this, ask Agastya to drink it again? This

1. Act 8: verse 29-31

impeccable argument silences the sage's wife, and establishes Rāma's reputation through Sītā's wit.

This brings to the conclcusion of the analysis of the significance of *setu-bandha* as a fertile motif in myth-making. We saw so far how the *setu-bandha* motif serves in several retellings of *Rāma-kathā* to generate new myths regarding the pride and pacifying of several heroes, and how it works to bridge the gaps in the two great epics. In the present age of communism and people's power, of grassroot movements and sublatern sensitivities, the myth of *setu-bandha* remains still significant. To end, I shall here quote one of the most influencial poets of Hindi, Ajñeya, who once used it to give voice to his contemporary beliefs as follows:

जो पुल बनायेंगे
वे अनिवार्यतः पीछे रह जायेंगे।
सेनायें हो जायेंगी पार,
मारे जायेंगे रावण,
जयी होंगे राम,
जो निर्माता रहे,
इतिहास में,
बन्दर कहलायेंगे।
(अज्ञेय, चुनी हुई कविताएं, पृ.१५२)

Those that will build bridges
will invariably
remain in the background
Armies will cross,
Rāvana will be killed,
Rāma will be victorious.
Those that were the creators
will be called in histories
just monkeys.

Some Arguments about Sanskrit Language: Dead or Living

Dibyendu Bandyopadhyay

It is often said even by the modern learned persons that Sanskrit is a dead language. The self same persons are also of the view that there is no utility of Sanskrit in our daily life. There are no latest creations in Sanskrit literature and Sanskrit drama, poetry, prose etc. basically deal with kings and kingdoms and all about them. Common people are neglected in this literature. So in the modern centexts even partially this type of literature is absolutely backdated.

But now a relevant question arises-are these arguments absolutely acceptable? Is it true that common people are neglected in Sanskrit literature? After reading *Daśakumācarita* of Daṇḍī or *Mṛcchakaṭika* of Śūdraka etc. can we say that it is a fact to hold so? Is it not partly false that Sanskrit literature basically depends on king or kingdoms? Can we say that *Ṛtusaṁhāra* or *Meghadūta* of *Mahākavi* Kālidāsa deals only with kings and kingdoms? These examples are not the exceptions in this regard. There are so many instances which run counter to these arguments. And to suggest that there are no latest charming creations after Bhāsa, Kālidāsa, Bhavabhūti etc. is an absolutely baseless statement. On the contrary, there are so many creations in modern Sanskrit literature where common people have played important role and where kings and kingdoms and courtiers are markedly absent.

Towards the later part of last these have been written some Sanskrit dramas which compare favourably with those of the past. It may not be that such creations are only the simple translation work or blind follow up of those of the earlier models. Even we can see in these creations some idioms or dialogues which we regularly used in Bengali.

On the pattern of Viśākhadatta's *Mudrārākṣasa*, in the year of 1966 Shri Viśveśvara Vidyābhūṣaṇa Kāvyatīrtha wrote a drama *'Cāṇakya Vijayam'*. In this drama the *Amātya* says, "Kadalīkṣīradānena poṣito pi *bhujaṅgamaḥ*". It means a snake is nourished with milk and banana. In Bengali idiom it is called, *"dudh kalā die kālsāp poṣa"*. Elsewhere another significant character Nandarāja has said "*.........pataṅge bahninā yathā*" it means insects are attracted by fire. In Bengali there is an idiom such as *"pipilikār pākhā othe maribār tare"* which matches with it.

An eminent Bengali scholar Śrījīb Nyāyatīrtha has written a *Prahasana* named *"Daridradurdaivam"* in 1968. In this drama the principal character Vakreśvara, a poor beggar has said *"kaṭāhād yadi vā trāṇam patanam cullikātale"* which means escaped from frying pan but fallen in the burner. In Bengali idiom it is called *"Tapta kadai theke jvalanta unune pada."* Elsewhere, his wife Mondodarī says *"Mamāpi maraṇam nāsti"* it means, I have also no death. The Bengali women usually say so to express their sorrow *"āmār maraṇo hainā"*.

Śārdūlaśakaṭam is written by Dr. Birendra Kumar Battacharya another well known figure. It is written on a movement of the employees of Calcutta State Transport Corporation. In the first Act, in a procession people are heard shouting a slogan *"Chiram jībatu vipalavaḥ"*, which means "Long live revolution". It may be added that it is not only a slogan of this drama. On the other hand, it is intended for all trade unions of the world. Dhananjoy, a labour of the aforesaid organisation has said *"Bhuvansaya śramkāḥ bhavantī bāndhvāḥ"*, which means all labours of the world are comrades. Communists of Bengal usually say *"Duniār mazdoor ekhao."*

In the wake of independece of Bangladesh Shri Ramkrishna Sharma has written a drama *"Bāṅglādeśodayam"*. In the *Muktiyuddha* of 1971 the role of India and Bangalades, through their leaders Mrs. Indira Gandi and Mr. Mujibur Rahaman the former prime ministers of India and Bangladesh respectively have been delineated in this drama. In the tenth Act of this drama Mrs. Gandhi has expressed her wish for people of Bangladesh. She is made to utter the Vedic *mantra "Sarve bhavantu sukhinaḥ, sarve santu nirāmayāḥ....."*. In the *Bharatavākya* of this drama honourable Mr. Rahaman has said,

"Gangā ca Yamunā yāvad BangaSindhuhimalayau/
BaṅgaBhāratayormaitrī tāvat sthyāsyati bhūtale//"

It means the friendship between India and Bangladesh will continue till the Ganga, Yamuna etc. will endure.

Approximately about twenty two years ago Śri Nityānanda *Smṛtitīrtha* rendered into a dramatic form of *Viśvakavi* Rabindranath's short story *Sampattisamarpaṇa.* Here a peculiar type of money-lender Yajñanātha by name, has successfully managed to assume a real form by the dramatist's pen.

Dowry system is a burning problem in women's life. In the year 1986 Shri Śibāji Upādhyāya wrote a drama *"Yautukam".* In the third act of this drama marriageable daughter Suruchi has said,-

Varaṁ kaumāryamakṣuṇṇam, hyājībanaṁ varaṁ vratam/
Varaṁ vāsaḥ piturgehe dhigvaram yautukarpriyam//

It means that life long virginity and to live a life in father's house is auspicious but it is contemptuous to be prey of the dowry mongers.

"Yīśucaitanya- Rāmkṛsnādayo mahāpuruṣāḥ Buddhadarśitena pathaiva caranto mānaveṣu premopadeśam bitarantisma" is a non- communal dialogue of *Naṭī* of the drama *"Siddhārthacaritam"* written by Dr. Birendra Kumar Bhatacharya in 1970.

'*Madhurāmlam* is a book of modern Sanskrit drama written by Dr. Viṇpānī. There are five one Act plays in this work i.e. *Nimbapatrāṇi, Pratibuddhā, Yāthārthyagaralam, Nāradadautyam* and *Mahākavikālidāsīyam.*

Nimbapatrāṇi is a beautiful satire against the theoretical knowledge of students. It implies that knowledge without practical sense is absolutely useless.

'*Pratibuddhā*' is an one Act play where we can witness the usual problems of a couple both of whom are employed. We can see such a problem in our family in everyday life.

A poor man's problem is reflected in the drama *Yāthārthyagaralam.* Tragi-comic situations have been blended in every scene of this drama.

A satiric play of high merit named *Nāradadautyam* laughs at the so - called modern and civilized society. Here we see Indra, Agni etc. who are afraid of power of human beings along with their creations and inventions. On the other hand man has totally forgotten the gods and goddesses owing to the influence of the western culture.

Mahākavikālidāsīyam is a drama composed according to *Bhojaprabandha*. It discloses that politics is a dirty game of the elite class of not only of the moden culture but also that of the past.

Thus the present paper intends to bring out the fact that there are good many Sanskrit dramas which have been written till now and which centered around modern society and its problems.

In the year 1992 G.S. Ramakrishnamurti wrote a drama from Lucknow about dowry system named '*Varavikrayam*'. From Banglore Lila Rāo Dalyalu contributed another drama in the year 1993, named '*Vāla-vidhavā*' where we can view the perspective of modern Hindu society about widow- marriage. Keshab Sharma of Shimla has written a drama '*Hālā*' in the year 1994. It depicts how too much addiction to liquor leads middle class families to total ruin. In the year 1995 Matinath Mishra from New Delhi wrote a play *Rāṣtrabandhunāma*. This play is based on the freedom movement of India with a focus on Gujrat chapter.

Thus, it is evident that a lot of problems of our society have been reflected in modern Sanskrit dramas such as those of 'gherao', 'refugee influx', 'Naxalite movement', 'system of Parliamentary election', 'corruption in politics', 'family planning', 'problem of Khalisthan, 'unemployment problem' etc.

So the aforesaid arguments which suggest that Sanskrit is a dead language prove to be absolutely baseless. Latest compositions in prose, poetry, drama etc. of Sanskrit are even now going on. So how can we say it is a dead language!

Bibliography

1. Bhattacharya, Birendra Kumar. *Śārdūlaśakatam*. Calcutta. Sanskrit Sahitya Parishad 1376 Bengali era.
2. Bhattacharya, Birendra Kumar. *Siddhārthacaritam*. Calcutta Sanskrit Pustak Bhandar 1970.

3. Chattopadhyay, Rita. *Modern Sanskrit plays— A Sociological Introspection*. Calcutta. Sanskrit Pustak Bhandar.1999.
4. Nyāyatīrtha Śrījīb. *Daridradurdaivam*. Calcutta. Sanskrit Sāhitya Parishad. 1968.
5. Pātanī, Viṇāpāṇi. *Madhurāmlam*. Delhi. Nag Publishers. 1968.
6. Smṛtitīrtha Nityānanda. *Sampattisamarpaṇam*. Howrah. Howrah Sanskrit Sahitya Samaj. 1385 Bengaliera.
7. Śarmā, Rāmakṛṣṇa. *Bāṅglādeśodayam* (E.D.). Delhi. Nag Publishers. 1988.
8. Upādhyāya Śibājī. *Yautukam*. Varanasi. Varanasi Sanskrit Sansthan. 1986.
9. Vidyābhūṣaṇ Viśveśvar. *Cāṇakya vijayam*. Ṛṣidhām. Dhyanesh Narayan Chakroborty. 1966.

Sanskrit Poetics : An Approach of a Reader

Sri Dhananjay Chakraborty

Apūrvaṁ yad vastu prathayati vinā kāraṇakalāṁ
jagad grāvaprakhyaṃ nijarasabharāt sārayati ca/
kramāt prakhyopākhyāprasarasuphagaṁ bhāsayati tat
sarasvatyāstattvaṁ kavisasahṛdayākhyaṁhṛdayākhyaṁ vijayate//

(*Maṅgalācaraṇa* verses of *Locana ṭīkā*)

The meaning of the last sentence of this off quoted verse runs below-"The *tattva* or the theory related to literature or literary criticism termed as *kavisahṛdaya* becomes glorified. The compound *Kavisahṛdaya* suggests that both the poet and the connoisseur meet and interact at a common place and that rendezvous is nothing but poetics. From time immemorial we have been going through the texts of poetics with a view to analyse or to define poetry and above all to derive pleasure from it. But for an attentive reader of poetics it is next to impossible to do so. In the following passages an attempt has been made to graph the role of a reader in Sanskrit poetics.

We come across an interesting passage in the *Kāvyamīmāṁsā* in which Rājaśekhara, while describing the divine origin of poetics, mentioned the names of the supposed original exponents of the discipline. It is said that the *Kāvyapuruṣa* was appointed by the self-existent being to promulgate the study of poetics in the three worlds and he imparted the knowledge of poetics divided in to eighteen *adhikaraṇa-s* to his will-born seventeen students. These seventeen sages are said to have composed separate works on the portions they had learnt. Thus *Kavirahasyaṁ sahasrākṣaḥ samāmnāsīt, auktikam uktigarbhaḥ, rītinirṇayaṁ suvarṇanābhaḥ, ānuprāsikaṁ pracetāyanaḥ, yamakāni citraṁ citrāṁgadaḥ, śabdaśleṣaṁ śeṣah, vāstavaṁ pulastyaḥ, aupamyam aupakāyanaḥ, atiśayaṁ parāśaraḥ, arthaśleṣam*

utathyaḥ, ubhayālaṅkārikaṁ kuveraḥ, vainodikaṁ kāmadevaḥ, rūpakanirūpaṇīyaṁ bharataḥ, rasādhikārikari nandikeśvaraḥ, doṣādhikarṇaṁ dhiṣaṇaḥ, guṇaupādānikam uparearyuḥ, aupaniṣadikaṁ kucamāra iti. One can very well doubt the historicity of this passage but it is not impossible to trace the existence of a current tradition of remote past and forgotten period of early propounders of poetic theory. Though the poetics as a technical discipline probably began to develop in the first few centuries of the Christian era it would not be unwise to presume its existence in an earlier time.

In the earlier works of *alaṅkāra* readers or critics have hardly been mentioned except in the Kārikā-

guṇadoṣān aśāstrajñaḥ kathaṁ vibhajate janaḥ/
kim andhasyādhikārosti rūpabhedopaladhiṣu//[1]

Where a faint idea in critic is available. It is for the first time in the *Dhvanyāloka* a high attitude of respect was shown to a real connoisseur. Ānandavardhana began his treatise with:

Kāvyasyātmā dhvaniriti budhair iti samāmnātpūrvaḥ,
tasyābhāvaṁ jagadurapare bhāktamāhus tamanye/
kecid vācāṁ sthitim aviṣaye tattvamūcus tadīyam
tena brūmas sahṛdayamanaḥprītaye tatsvarūpam//[2]

In the *Vṛtti* Ānandavardhana himself has explained the term *budhaiḥ* as *kāvyatattvavidbhiḥ* where he has recognised the honour and importance a *sahṛdaya* who, according to Abhinavagupta, possesses the quality of being one with what is to be described (in the literary works) when his mirror of mind is limpid and clean due to the regular habit of reading poetry- *yeṣāṁ kāvyānuśīlanābhyāsavaśād viśadībhūte manomukure varṇanīyatanmayībhavanayogyā te'tra hṛdayasaṁvādabhājaḥ sahṛdayāḥ*[3] *Saṃvāda* has been defined elsewhere in *Dhvanyāloka* as *saṁvādo hyanyasādṛśyam*[4] Saṁvāda means similarity with other. So *hṛdayasaṁvāda* implies the similarity or oneness of the one heart with another. This *sahṛdaya* is referred to as an *adhikārī* in the commentary

1. *Kāvyādarśa,* 1.8
2. *Dhvanyāloka, 1.1*
3. *Locana,* p.11. (Sengupta edition)
4. *Dhavanyāloka,* 4.12

of *Nāṭyaśastra* by Abhinavagupta. As he observes- *adhikārī cātra vimalapartibhānaśālihṛdayaḥ*. *Adhikārī* or worthy person should have a heart which has witnessed the unstained (objects). In Greek literature also connoisseur or *sahṛdaya sāmājika* is mentioned with a high respect. He, said Plato, should be "one man pre-eminent in virtue and education."[1] Butcher in his *"Aristotle's Theroy of Peotry and Fine Art"* has thus explained Aristotle's opinion-"To the ideal spectator or listener who is a man of educted taste and represents an instructed public, every fine art addresses itself. He may be called the rule and standard of that art, as man of moral insight is of morals"[2]. It is thus revealed that poetry does not belong to an individual. It is the treasure of a society where one social being creates poetry and another social being relishes it thoroughly. He is the critic. He is the connoisseur.

This critic or connoisseur held a high position in the work of Ānandavardhana. He used the term *sahṛdaya* more than twelve times in the first *uddyota* of the *Dhvanyāloka* which bears second name as *"Sahṛdayāloka"*. Sometimes *Kāvyārthattavajña* or sacetas or *sūri* have been used as synonyms of *sahṛdaya*. In fact Ānandavardhana laid down the definition of poetry as *"sahṛdaya hṛdayālhādiśabdārthamayatvameva kāvyalakṣaṇam"* while discussing the opinion of the one group of *dhvanyabhāvavādin*-s. The *dhvani* or suggestion is solely dependent on the sense which is the soul of poetry must be granted by the *sahṛdaya*. cf.

Yo'*rthaḥ sahṛdayaślāghyaḥ kāvyātmeti vyavasthitaḥ*[3] etc. Suggestion or the *pratīyamāna* sense is like the charming grace of a beautiful maiden as expressed by Ānandavardhana in this *Kārikā* :

Partīyamānaṁ puraranyadeva

Vastvasti Vāṇīṣu mahākavīmām/

yat tat prasiddhāvayavātiriktaṁ

vibhāti lāvaṇyam ivāṅganāsu//[4]

1. Laws. ii, 658E, quoted from a secondary source.
2. 4th edition p.213.
3. *Dhvanyāloka*, 1.2
4. *Ibid*. 1.4

That *partīyamāna* sense is conveyed by the words of great poets and thus their supernatural genius is manifested-

Sarasvatī svādu tadarthavastu
niḥṣyandamānā mahatāṁ kavīnām/
alokasāmānyamabhivyanakti
parisphurantaṁ pratibhāviśeṣam//[1]

Abhinavagupta distinctly states that just as this divine *pratibhā* is self-evident (*sva-saṁvedanasiddha*) to true poets, similarly to real connoisseurs (*sahṛdaya*) of poetic art. The same intuitive faculty is required for the relish of the emotional content of the poem. As he observes *pratipattṛṛn prati sā pratibhā nānumīyamāna api tu sā tadāveśena bhāsamānā ityarthaḥ. Yathoktam asmadupādhyāyaBhaṭṭatautena—nāyakasya kaveḥ śrotuḥ samāno' nubhavas tataḥ*[2]*//* In the case of the poets the intuitions called *Kārayitrī pratibhā* while in the case of the connoisseurs it goes by the name of *bhāvayitrī pratibhā*. This is thoroughly discussed by Rājaśekhara in his *Kāvyamīmāṁsā—yā śabdagrāmam arthasā*tham *alaṁkāratantrasūktimārgam anyadapi tathāvidham adhihṛdayaṁ pratibhāsayati sā pratibhā, apratibhāsyapadārthasārtaḥ parokṣa iva. sā ca dvidhā kārayitr, bhāvayitrī ca. kaver upakurvānā kārayitrī-----bhāvaksyopakurvāṇā bhāvayitrī. Sā hi kaveḥ śramam abhiprāyañca bhāvayati. tayā khalu phalitaḥ kaver vyāpārataruḥ anyathā so'vakeśī syāt.* Here we find the classification of critics. Rājaśekhara referred to one Maṅgala who divided them into two groups i.e. *arocakin* or *vivekin* (those who find out faults only) and *satṛṇābhyavahārin* or *avivekin* (those who cannot distinguish between good and bad). Contextually we can rememeber Vāmana's division of poets by the same terminology. However, Rājaśekhara himself added two more groups to the list i.e. *matsarin* and *tattvālbhiniveśin* and exhibited that the *tattvābhiniveśī bhāvaka* is the real connoisseur and such impartial judges are rare. Contextually, we do, hereby, and recollect the syllabi a poet had to go through. Vāmana observed *"Loko vidyā prakīrṇañca kāvyāṅgāni."* Among them *"śabdasmṛtyabhidhānakoṣacchandovicitikalākāmaśāstradaṇḍanītipurvāvidyāḥ.* A connoisseur also similarly had to acquire knowledge in these branches

1. *Ibid.*, 1.6
2. Locana p. 28. *(Sengupta edition)*.

otherwise his capability to understand poetry could have been questioned.

Now we like to approach the work of Kuntaka, but for the mention of which this whole discussion would remain incomplete. Kuntaka, the author of *Vakroktijīvita,* unequivocally announced that-

śabdārthu sahitau vakrakavivyāpāraśālini/

bandhe vyavasthitau kāvyaṁ tad-vidālhādakāriṇi//

i.e. poetry is a composition of nicely arranged sound and sense which is the work of a poet consisting of a strikingness of expression which is different from the established mode of speech and which causes delight in a connoisseur. This is how Kuntaka defined poetry. A number of definitions of literature has been offered to us in Sanskrit poetics but nowhere we have seen such a firm existence of reader so unambiguously. In the *vṛtti* of this *Kārikā* Kuntaka himself offered three explanations of *sāhitya* where the sounds and senses are equally beautiful or the units of words in a poetic composition are equally competent or all the component parts of a literary creation contest with each other with equal embellishment. This last type of literature is like a music meaning of which may not flash at the time of listening to it, but pleases the listener instantly. As he oberves -

mārgānuguṇyasubhago mādhuryādiguṇodayaḥ/

alaṅkaraṇavinyāso vakratātiśayānvitaḥ//

vṛttyaucityamanohāri rasānāṁ paripoṣaṇam/

spardhayā vidyate yatra yathāsvam ubhayorapi//

sā kāpyavasthitistadvidānandaspandasundarā/

padādivākparispandasāraḥ sāhityamucyate//

Aparyālocite'pyarthe bandhasaundaryasampadā/

gītavadhṛdayāhlādaṁ tad vidāṁ vidadhāti yat//[1]

But one can not forget that every type of literature must be capable of pleasing the connoisseur. This *tadvidāhlādakāritva* is defined as consisting of a pleasing enjoyment beyond what is afforded by the excellence of word sense or embellishment-

1. Vakroktijivitam I.34-37

vācyavācakavakroktitritayātiśayottaram/

tad-vid-āhlādakāritvaṁ kimapyāmodasundaram//[1]

The reader-response theory of post-modern literary criticism was unknown to Kuntaka but we believe that unknowingly he made a nice application of it by using the phrase *tadvidāhlādakāriṇirikra.*

Apart from those three explanations of *śabdārthasāhitya* offered by Kuntaka himself two more explanations are plausible. First of them is *sāhitya* or union of the mind of poet with worldly objects and the second is the *sāhitya* or union of the mind of poet with the mind of the connoisseur. Poetic creations, as has been mentioned earlier, do not belong to any individual. Unless it is relished by connoisseurs it has no value. On the other hand, if the connoisseur is devoid of culture and aesthetic instinct and as a result is not capable of relishing the charm of poetry consisting of the *camatkāra* underlying *rasa* or *vakrokti* or if the poetic creation fails to arouse the bliss in the heart of the readers then also the creation becomes valueless. In this respect a fine comment has been made by Rājaśekhara-

kāvyena kiṁ kavestasya tanmanomātravṛttinā

nīyante bhāvakairyasya na nibandhā diśo daśa/

santi pustakavinyastāḥ kāvyabandhā gṛhe gṛhe

dvitrāstu bhāvakamanaḥśilāpaṭṭanikuṭṭitam//[2]

Before we conclude, we should like to draw the attention of the scholars to one age old controversy whether a poet can be a critic or not. Rājaśekhara has quoted some lines of some earlier anonymous scholars who have not found any distinction between a poet and a critic:

Sāḥityācāryāḥ pratibhātāratamyena pratiṣṭhā bhuvi bhūridhā/

bhāvakastu kaviḥ prāyaḥ na bhjatyadhamāṁ daśām//.

Then again he quoted Kālidasa *"na iti kālidāsaḥ"*. He did unearth the source of such opinion made by Kālidāsa, but scholars think that Rājaśekhara probably hinted at the following verses-

1. Vakroktijivitam I.23
2. *Kāvyamimānisā,* 1.4

"āparitoṣād viduṣāṁ na sādhu manye prayogavijñānam/

balavadapi śikṣitānām ātmanyapratyaṁ Cetaḥ// Of.

Abhijñānaśākuntalam and

taṁ santaḥ śrotum arhanti sad-asadvyaktihetavaḥ/

hemnaḥ saṁlakṣyate vahnau viśuddhiḥ śyāmikāpi vā//

of *Raghuvaṁśam* where a distinction between creator and critic can be traced. Rājaśekhara further opined that *"pṛthageva hi kavivād bhāvakatvṁ bhāvakatvācca kavitvam"*. Abhinavagupta also in the benedictory verse of *Locana* seems to make a distinction between *kavi* and *sahṛdaya* (*Sarasvatyās tattvaṁ kavishṛdayākhyam*) but in his *Abhinavabhārati* he made a striking comment while commenting upon the verse.

yathā bījād bhaved vṛkso vṛkṣāt puṣpaṁ phalaṁ yathā/

tathā mūlaṁ rasāḥ sarve tebhyo bhāvā vyavasthitāḥ//[1]

Guptapāda observed -*tadevaṁ mūlaṁ bījasthānīyaḥ*

kavigato rasaḥkavirhi sāmājikatulya eva/

tata evoktaṁ śṛṁgārī cet kaviḥ kāvye ityānandavardhan ācāryeṇa//.

So the faculty of creation and the faculty of criticism are two aspects of poetic genius. These two faculties have nicely been refleceted in one of the verses of Ānandavardhanācārya—

yā vyāpāravatī rasān rasayitauṁ kācit kavīāṁ navā

dṛṣtiryā pariniṣṭhitārthaviṣayonmeṣācca vaipaściti/

etc. Nāgojibhaṭṭa also observed that - *Kaveranubhavaścet sahṛdayatvena na tu kavitvena* when commented upen *Tatra Kīrtiparamāhlādgururājadevatāprasādādyanekaprayojansya* etc.[2]

In fine we like to refer to the story of *ādi kavi* who, being torn by the pathos of one of the *krauñca* pair, uttered the most beautiful curse and simultaneously asked himself *"śokārtenāsya śakuneḥ kimidaṁ vyāhṛtaṁ mayā"*. Following answer that—

1. *Nāṭyaśāstra*, 6.38
2. *Rasagaṅgādhara*

pādabaddhoa kṣaras'mastatantrīlayasamanviṭaḥ/
śokārtasya pravṛtto me śloko bhavatu nāyathā//[1]

indicates that the birth of reader is the invariable antecedent to the birth of poet. Further we should like to add the eminent poets like Kālidāsa and Bhāravi have passed comments on their ideal of poetry such as *"vāgarthatu...pāravatiparameśvarau* and *"prasanna-gambhirapadā sarasvati"* respectively. In Bengali literature Rabindranath, Bankim Chandra, Jivanananda Das, Vishnu De, Suddhindra Nath Datta and many other writers have proved their dual capacity of being creator and critic. Wordsworth, Colerige and many other eminent writers of English literature also proved their substance both as creator and critic. On the other hand critics can also be good poets which is evident from their texts of poetics.

Leaving the solution of this problem to the scholars our respect is offered to the romantic image of the silent connoisseur by chanting that famous verse of Vijjakā

kaverabhiprāyam aśabdagocaram
sphurantamārdreṣu padeṣu kevalam/
vadadbhiraṅgaiḥ sphuṭaromavikriyaiḥ
janasya tūṣṇimbhavatoyamanjaliḥ//

1. *Rāmāyaṇa,* 1.2.18

Role of Sanskrit in Challenging the Contemporary Problems

Prof. Dr. Dhyanesh Narayan Chakrabarti

Wheel of Time is rolling fast. Civilization is proceeding speedily. Twenty first Century has been stepped in. Industrial revolution occured in the 18th Century. Discovery of the new geographical areas and surprising inventions in Science and Technology in 18th and 19th Centuries suddenly changed the aims and objects of the civilization. New political philosophy based on new economic foundation took the rein of the life. The great World-Wars slapped on the beautiful face of the mother earth. This last decade of the 20th Century is an era of mounting anguish and vanishing worth. Disaster is fast overtaking countries and continents with savagery let-loose and brutal thirst for possession augmented by Science. In ancient Indian Scripts the symptoms of *Kaliyuga* are aptly described:

धर्मः संकुचितस्तपोविरहितं सत्यं च दूरंगतम्
क्षौणी मन्दफला नृपाश्च कुटिलाः शास्त्रेतराः ब्राह्मणाः ।
लोकाः स्त्रीवशगाः स्त्रियोऽतिचपलाः पापानुरक्ताः जनाः
साधुः सीदति दुर्जनः प्रभजति प्रायः प्रवृद्धे कलौ ॥

"Moral order is wrinkled. Penance has gone away, truth has been abandoned, earth is shy to produce crop, rulers are crooked, Brahmins have shunned the *śāstra*-s. Men are submissive to women-folk. Women are fickle in nature. People are addicted to sin. The honests are suffering. Dishonests are exerting the authority."

Going round the whole World, Rabindranath, the seer-poet, came to the conclusion that-

"Greedy people are in conflicts for self-interest. Savagery, rising from the muddy land, is getting prominence in the garb of modesty in this churning-movements of doomsday. In the name of love for

nation, violent injustice is trying to drive away the moral order. Frightening the snatching cry of the dogs of funeral ground the poets are shouting."

Today it may sound merely poetic to speak of an emerging principle of World-wide relationship. But, the violence of time, however, immediately threatening, is circumscribed. We, who wish to live beyond it and wish to dwell also in the largest reality of time, must renew our faith in the perennial growth of civilization towards an ultimate purpose.

We are to day at a critical period, not merely in the history of our own country, but in the history of the World. We are on the edge of an abyss. We are witnessing distortion of values, lowering of standards, widespread escapism and a good deal of mass-hysteria. People think of it and collapse in despair and frustration and hopelessness. These are the only things which are open to us. Such a kind of lack of faith in the spirit of man is a treason to the dignity of man. It is an insult to human nature. It is human nature that has brought about all the great changes that have taken place in this world. There is nothing inevitable in this world. We can ward off the worst dangers and worst disabilities by which we are faced. Only we should not lose hope. Hope only brings springs eternal in the human breast.

Sanskrit is the oldest, the richest and the most scientific langauge of the world, of which India should be proud of. Prof. F.Maxmüller (1823-1900) the German borne Oxonian scholar rightly said in the 19th century-"If I were to look over the whole world to find out the country most richly endowed with all the wealth, power and beauty that nature can bestow—in some parts a very paradise on earth—I should point to India. If I were asked under what sky the human mind has most fully developed some of its choicest gifts, has most deeply pondered on the greatest problems of life, and has found solutions of some of them which well deserve the attention even of those who have studied Plato and Kant, I should point to India. And if I were to ask myself from what literature we, here in Europe, we who have been nurtured almost exclusively on the thoughts of Greeks and Romans, and of one Samitic race, the Jewish, may draw that

corrective which is most wanted in order to make our inner life more perfect, more comprehensive, more universal, infact, more truly human, a life, not for this life only, and introducing and eternal life—again I should point to India.

Again, he said-

"You will find yourselves everywhere in India between an immense past and an immense future, with opportunities such as the old world could, but seldom, if ever, offer you. Take any of the burning questions of the day—popular educatin, higher education, paltiamentary representation, codification of laws, finance, emigration, poor-law, and whether you have anything to teach and to try, or anything to observe and to learn, India will supply you with a laboratory such as exists nowhere else."

"Whatever sphere of the human mind you may select for your special study, whether it be language, or religion, or mythology, or philosophy, everywhere, you have to go to India, whether you like it or not, because some of the most valuable and most instructive materials in the history of man are treasured up in India, and in India only."

Sanskrit is not only the depository of ancient Indian thoughts, at the same time it is old as well as certainly modern. According to Max Müller-

"Yet such is the marvellous continuity between the past and the present in India, that in spite of repeated social convulsions, religious reforms, and foreign invasions, Sanskrit may be said to be still the only language that is spoken over the whole extent of that vast country."

Indian sages did not admit the destruction as the ultimate reality of life. They prayed-

पश्येम शरदः शतम्
जीवेम शरदः शतम्।
श्रृणुयाम शरदः शतम्॥
प्रब्रवाम शरदः शतम्।
अदीनाः स्याम शरदः शतम्॥

भूयश्च शरदः शतम्

"We shall live hundred of autumns, we shall listen to hundred of autumns, we shall speak in hundred of autumns and we shall live with richness hundreds of autumns."

We want to live beyond death. People inherit the immortality from the immortal Great Soul, *Paramātman* as his procreation. By knowing Him they can overcome the death. The clarion call to the humanity by the great sages of the Upaniṣad may be listened-

शृण्वन्तु विश्वेऽमृतस्य पुत्राः आ ये धामानि दिव्यानि तस्थुः ।
वेदाहमेतं पुरुषं महान्तमादित्यवर्णं तमसः परस्तात् ।
तमेव विदित्वातिमृत्युमेति नान्यः पन्थाः विद्यतेऽयनाय ।

"Oh the sons of Immortal, you who live in divine lands, just listen to me. I know the great God, whose complextion is just like the rays of Sun and who lives beyond the darkness. Knowing Him one can cross over the death. Excepting this there is no other way for advancement."

This idea leads us to the solution of the problems, in the crises.

In this progressive civilization crisis is due to the thirst for aggressive possesion of power and pelf. Science and Technology, Materialistic Political Philosophy and new Economic Theories with emerging individualistic social thoughts are driving the mankind to the madness. Dissatisfaction and intolerance, negation of human values and despotic way of life are the life-styles of most of the intelligentia in modern sophisticated society. Most of the ordinary men follow them in their day to day life. The sayings of *Śrīmadbhagvadgītā* is going to be true-

यद् यदाचरति श्रेष्ठस्तत्तदेवेतरो जनः ।
स यत् प्रमाणं कुरुते लोकस्तदनुवर्तते ॥

"People in general follow the path of the leaders of the society."

Individuals are the units of the society. By the bad type of bricks we can not build a strong and stable building. So, with the congregations of worst type of human beings a good society and up-graded civilizatin can not be developed. The negation of purity in individual character is the root cause of global crisis. From the

experience it has been seen that the process of collective development in social and political field and expenditure of lot of money in various projects throughout the world could not grant us peace and ensure the existence for the future. The leaders in various fields, whether political or industrial, academic or social are running after personal and group-bargain. Self-searching and self-realization are essential for self-purification and self-development. Let us remember the instruction of the ancient Indian sage-

"आत्मानं विद्धि"।

"Know thyself"

Lord Buddha, the Great, told his disciple Ānanda-

"आत्मदीपो भव"

"First light yourself and then try to enlighten the whole universe."

If only one light is kindled, vast extent of land can be enlightened. So, uplifting of individual life by training in the formative period is a desideratum, of which we are in extremely need today. Character formation of ancient India instead of character assasination of modern politics is essential. Education without instruction in religion and morals would merely create a race of clever devils. A human being with unplanned life cannot be happy in a palace, constructed by good planning. It is an age of planning. Efforts are now made in Industrial planning, Economic planning, Town planning, Village planning and even in Family planning. But, the planning of the individual life by character formation is totally neglected for which all the other expensive plannings are ultimately going to be futile. *Cāturaśrama* for individual lfie and *Cāturvarṇya* for the society were the systems of planning of ancient Indian sages. Planning should begin from individual life, just like charity begins at home. The countries, developed and under-developed, all are in deplorable conditions in this respect.

Let us review some information, collected from the newspapers of international fame regarding the social and political atmosphere in some developed countries of the world. In the edition of 11th July, 1977 of the famous "Time" we get the news-

"The youth Crime Plague"--- Mere than half of all serious crimes (murder, rape, aggravated assault, robbery, burglary, larcenary, motor vehicle theft, etc.) in the United States of America are committed by youth aged ten to seventeen, since 1960 Juvenile Crime has risen twice as fast as that of adults."

The position of Great Britain, which is a conservative and disciplined country, may be mentioned-

"Wanton destruction of public property by juveniles has reached an epidimic level. 85,000 cases before courts almost twice the 1972 figure."

The condition of Sweeden and Denmark, the two most solvent countries of Europe may be scrutinised-

"In Northern Sweeden the number of suicides has gone up at an alarming rate. It is estimated that during 1970 suicides increased by 100%. In Denmark, it was reported that the number of suicides has increased 20% during 1981. (The Statesman, 9th April 1982). What type of peace in family life exists in China may be known from "The Statesman" of 22.08.1983.-

"Beizing----according to the Deputy Director of Civil Division of the supreme Peoples' Court Mrs. Maghan, as many as 3,70,000.00 (Three lacks Seventy thousand) couples were divorced in China's Courts in 1982. The rate of divorce is going up, and more than 70% of those asking for divorces are women between 35 and 45 years, report P.T.I.

Brutal politial assasination is an evil mark of Godless countries. At the time of Mao-tse-Tung 25000 crores of Chineese people were killed in People's Republic of China.

In the regime of Stalin crores of people including the party members and comrades were tortured and mercilessly murdered on flimsy and got up grounds.

Inhuman slaughter of crores of Jews by Hitler in Germany is known to all.

According to the Hindu belief God exists in each and every being. Denouncing God and disregarding the parents, Lenin, the great, introduced a new system of education where peace and love

have been denied. In 1923, Lenin declared his education policy in State Education Conference, held at Moscow-

"We have struck the kings from the heavens. We shall strike the God from the earth. We must hate. Hatred is the basis of Communism. Children must be taught to hate their parents. If, they are, the child need not respect them, need no longer worry about them. Religion must be abolished. The best country is a god-less country. If religion pass out quitely. The best country is a god-less country. If religion pass out quitely our attitude will be one of benevolent tolerance. But, if it resists we will hasten its exit by violence proportioned to its resistence."

(*Truth, Golden Jubilee-Vol*-P-75)

By the rejection of God, soul, spirit, moral value and renunciation, materialistic political administration tried to make new type of machine-like human beings. Alexander Solzhenitsyn, the great Russian scholar and Noble-laureate realised the truth after ritually following the path for many years. After long experience he came to the conclusion-

"We have become hopelessly enmashed in our slavish worship of all that is pleasant, all that is confortable, all that is material—we worship things, we worship products.

You imagine, you see danger in other parts of the globe and hurl the arrows from your depleted quiver there. But, the greatest danger of all is that you have lost the will to defend yourselves.

We, the oppressed people of Russia, the oppressed people of Eastern Europe, watch with anguish the tragic emfeeblement of our suffering. We would like to accept it without having to pay the monstrous price of death and salvery that we have paid.

"Will we ever succeed in shaking of this burden which is giving free rein to the spirit that was breathed into us at birth that spirit that distinguishes us from animal World."

(*Truth.* VOl.XLIV, No.18)

By the skirmish that Soviet Russia has been broken to pieces today not by foreign attack, but by only inner conflict, which is the net result of too much materialistic outlook.

At the same time narrow sectarian religious belief is flooding the Middle-East Countries with blood. They are killing brutally not only the members of the other communities, but also the brothers of their own religion with a slight difference in conviction.

Due to the disbelief and intense desire for political command undivided India was divided into three pieces with blood-shed which is not yet ended. On each and every day people are going to be killed in Pakistan and Bangladesh and often Government is going to be changed by blood-shed. By driving the ruthlessly killing the people of other communities, the people of those countries could not attain peace.

In India also in Kashmere and North-Eastern parts killing of innocent people for capturing the political power is daily routine. The picture of West Bengal also is not bright. Godless political philosophy taught us to murder the innocent people in broad daylight. Saintly political leader was killed in the same way on the City-street. There is not a single village or town, not a single part of city where political murder does not occur in various states. In each and every academic institution, industry, office and locality people are divided in the name of political parties. Fraternity has gone away and one group is treating another as enemy. Even in family-life the new enlighted generation does not feel for the parents and relatives. They are counting what they have got and not thinking what sacrifice they have done for the family. If the seniors try to resist them out of affection from their future peril, they forget all the duties, gratefulness and suavity. From the family to the Universe self-centered personal pleasure is the ultimate and most-coveted aim of most of the educated people in all the countries. Addiction to individual enjoyment is the gift of the developed countries of the West to the under-developed parts of the World. On the contrary peacful co-existence, renunciation and self-realisation with calmness are the gifts of the so-called poor India to the rich world through the teaching enshrined in Sanskrit.

Now, let us discuss the time-honoured way of eternal India which we find in Sanskrit for the human development which may lead us to overcome the crises of modern civilization.

Dharma is an essential quality which differentiates the human beings from the beasts:-

आहार-निद्रा-भय-मैथुनं च
सामान्यमेतत् पशुभिर्नराणाम् ।
धर्मो हि तेषामधिको विशेषो
धर्मेण हीनाः पशुभिः समानाः ।।

Both the human beings and beasts are habituated to food, sleep, fear and sex. *Dharma* only uplifts the human beings from the state of brutality. Definition of *Dharma*, propounded by Manu is meaniful and Universal-

धृतिः क्षमा दमोऽस्तेयः शौचमिन्द्रियनिग्रहः ।
धीर्विद्या सत्यमक्रोधो दशकं धर्मलक्षणम् ।।

धृतिः- means endurance, both in pain and pleasure

क्षमा- With the capability of relationary forgiveness to the pernicous.

दमः-Control of external sense-organs.

अस्तेय- Non robbing of others' objects physically, mentally and verbally.

शौचम्- External purification by the application of soil and water and internal purification by universal love, compassion, feeling pleasure in others' happiness and indifference to enmity.

इन्द्रियनिग्रहः- Conducting the sense organs, both internal and external in the way sanctioned by the scriptures.

धीः- Self-knowledge,

विद्या -I am not physique, but the soul, such wisdom.

सत्यम्- Truth,

अक्रोधः-In case of anger not to be angry.

Eat, drink and be merry at any cost for personal satisfaction should not be the aim of any individual. That is the life, followed by animals.

This universal religion of man was prescribed by the Indian sages through Sanskrit langauge for all the members of the human society. In 1938 Romain Rolland, the great French scholar wrote-

"By this restrained and pure life, the solutions, India has given to the problem of women, family, love and marriage are indeed grand."

To be a good citizen these qualities are essential. One has to follow a noble way of life by practising compulsarily five types of duties daily which are called *"Pañca Mahāyajña"*. Prayer to God, reading of scriptures, homage to the deceased fore-fathers along with all the population—friend and foe, entertainment of unknown guests and service to the animal World - These are the daily duties of a citizen. Men are to earn the money and prepare food not only for personal benefit but for others also. According to Gitā-

"भुञ्जते ते त्वघं पापा ये पचन्त्यात्मकारणात्।"

"Who prepares food for personal consumption, he consumes sin."

"One who enjoys more than bare necessities of life is a thief and should be convicted as such"-is the clear instruction of *Śrīmadbhagāvatam* -

'यावद् भ्रियेत जठरं तावत् स्वत्वं हि देहिनाम्।
अधिकं योऽभिमन्येत स स्तेनो दण्डमर्हति॥'

This is the way for equitable distribution of wealth without bloodshed and hatred.

Hindu philosophy admits that God exists every where-

"सर्वं खल्विदं ब्रह्म—एको देवः सर्वभूतेषु गूढः॥

The other sectarian religions admit God only in particular section of people. So, others are enemies. Conversion is the way of emancipation for them or killing is mercy to send them early to the heaven. On the other hand, those who do not believe in God think the annihilation of the people outside their group or party, who are identified as reactioneries, for them this is the only way of World-peace. Unity in the diversity is the message of Hindu Culture. So, all-embracing Hindu religion should not be bracketed and equated

with other sectarian religions and political groups. Dr. Arnold Toynbee, the great historian, analysing this point wrote in his *"A Study of History"*-

"Indian religions are not exclusive minded. They are ready to allow that there may be alternative approaches to the mystery. It is sure that this Catholic minded Indian religious spirit is the only way to salvation for human beings of all religions in an age where we have to live as a single family, if we are not to destroy ourselves."

This great intellectual clearly directs us in his *"Indian Contribution to World Thought and Culture."*-

"Today we are still living in the transitional chapter of the World-history. But, it is already becoming clear that a chapter which had a Western beginning will have to have an Indian ending if it is not to end in the self-destruction of the human race. In the present age the world is on the material plane by Western Technology. But, this western skill has not only annihilated distance, it has armed the peoples of the Wolrd with weapons of devastating power at a time when they have been brought to point blank range of each other, yet having learnt to know and love each other. *At this supremely dangerous moment in human history, the only way of salvation for mankind is an Indian way.*" Now , we may sum up these causes for the crises of civilization in our journey in the 21st Century.

1. Intense hankering after possession and earthly pleasure with the aid of scientific and technological advancement.

2. Ruthless killing and inhuman intolerance due to the materialistic God-less political philosophy.

3. Maddening murder by the bellievers of sectarian religions.

Śankarācārya, the Great, taught us the lesson-

माता मे पार्वती देवी पिता देवो महेश्वरः ।
बान्धवाः शिवभक्ताश्च स्वदेशो भुवनत्रयम् ॥ *(Annapūrṇā - Stuti)*

"Pārvatī, the great Goddess is the mother and Maheśvara, the great God is the father of us all. So, all the people are our friends and the whole Universe is our own country."

Sir Alfred Egerton, the British Nobel-laureate physicist, reminds us -

"The civilization of future is perhaps not along the extreme technology of the west, not in the direction of despotic communism, but in the hands of these whose ancient tradition and spiritual insight can perhaps give a fresh turn to the wheel which shapes man's future."

वसुधैव कुटुम्बकम् and सत्यमेव जयते are the messages of Sanskrit. We know that—भारतस्य प्रतिष्ठे द्वे संस्कृतं संस्कृतिस्तथा ॥

India lives in culture which is embedded in Sanskrit.

Let us rouse the regard for God, love for the people, practice of renunciation in individual behaviour, so that such individuals take unitedly may the collective leadership in our pilgrimage through the 21st. Century. Let us pray-

"सर्वे भद्राणि पश्यन्तु सर्वे सन्तु निरामयाः ।
सर्वे सुखिनः सन्तु न कश्चिद् दुःखमाप्नुयात् ॥"

"Let all the people witness the bliss, enjoy sound health and blessed mind. May all be happy. None may face the sufferings."

This should be the clarion call of the Viśva Sanskit Sammelana—

आयन्तु सर्वतः सर्वे दिग्विदिग्भ्यो निरन्तरम् ।
संस्कृतमेव समाश्रित्य कुर्वन्तु विश्वमङ्गलम् ॥

Contribution of "Budodā" to Sanskrit Literature

Mrs. Ruma Chakraborty

Now-a days a move is afoot to establish that Sanskrit language is obsolete, unable to meet the challenges of present society and incapable of facing the growing problems of modern life. But if we minutely look at the Indian society that revolves round us we shall easily be able to discover that though the study of Sanskrit was a bit neglected in independent India still there is no dearth of creative talents who have resorted to Sanskrit as medium of their expression.

Had Sanskrit been really obsolete, there would have been no such Jamboorie of writers who in the last century had produced innumerable short stories, novels, dramas, even epics and other literary works. True, along with the advancement of time the characteristic features of these literary works vary from the works of ancient and medieval ages but one cannot deny their literary value and the progress of Sanskrit as a moving, dynamic language.

In the last century Sanskrit as a language had witnessed the advent of short stories in its true sense. They are no less beautiful than those written in other languages. May be the experiment with form or the application of theories like structuralism was absent in those writings but they can doubtlessly please the readers. Epics and novels are also radiant with lustre of life.

Every attentive reader of Sanskrit drama and dramaturgy is compelled to admit that the Sanskrit drama has not only a remote and rich past but also a glorious present. In the twentieth century only West Bengal, which is a small part of India, produced a number of dramatists who by virtue of their mellifluous writings will be remembered in the history of Sanskrit Literature. Among them Mm.Hridasa Siddhāntavāgisa, MM.Kālīpada Tarkācārya, Mm. Pañcānana Tarkaratna, Pt. Śrījīva Nyāyatīrtha, Pt. Yogendra Mohana Vidyāratna, Dr. Jatīndra Vimal Chowdhury, Dr. Rama Chowdhury,

Prof. Amiya Chakraborty, Dr. Birendra Kr. Bhattacharya, Dr. Siddheśvara Chattopadhyāya deserve special mention. Here in this paper an attempt will be made to evaluate the contribution of Prof. Chattopadhyāya in Sanskrit drama and Literature as well.

The Late Prof. Dr. Siddhes'vara Chattopādhyāya was born in Jesore , a district of undivided Bengal in the year 1917 and after his primary education came to the then Calculta for higher education and passed out every examination as a brilliant student of the University of Calcutta. Then he started his carreer as a teacher of a College and retired as Professor and head of the department of Sanskrit in the University of Burdwan. He passed away for his heavenly abode in 1989.

Starting right from 1967 upto 1977 Prof. Chattopādhyāya composed four Sanskrit dramas under the nickname "Budodā". Among them *"Dharitrīpatinirvācanam"* was written in 1967 and staged in 1969 in Sanskrita Sāhitya Pariṣat, Kolkata. His next drama *"Atha kim"* was staged at the same venue in 1972. His two other dramas i.e. *"Nanāvitāḍanam"*and *"Svargīyahasanam"* were compose and published in 1975 and 1977 respectively. First, second and fourth drama were published from Sanskrita Sāhitya Pariṣat as the 37th, 39th and 40th publication in the Sanskrita Sāhitya Pariṣat publication series. The third composition was published in the first no. of the fifty-seventh volume of *Sanskrita Sāhitya Pariṣat Patrikā.*

"Dharitri-pati-nirvācanam" was composed on the theme of international politics. Cold war between U.S.A.and U.S.S.R. in order to capture the controlling power of this world was a regular event. Here in this sharp and serious comedy Bhagavān, the master of *Bhavapānthāsāla* has a young daughter, named Dharitri yet to be married. Viśvakarmā was the old servant of that restaurant. Hayaṅgala, Yuyudhāna, Dhurandhara, Baghu-vañcaka, Varaṇḍalamuka and Gāḍḍolaka regularly visit this restaurant. Actually each of them dreamt to be the groom of that beautiful maiden. Meetings for selecting the match for Dharitrī was organised at least more than twice but each time it ended with squabble and ultimately the willing seekers of Dharitri's plam only receive serious wounds.

"Svargīyahasanam", published in 1977, is an imitation of Rabindranatha's *"Svargīyaprahasana"*. In this farce internal politics of democratic parties and the council of ministers have been delineated

faithfully under the garb of activity of heavenly characters such as Indra, Bṛhaspati, Varuṇa, Urvaśī and Aditi. Four human characters are also present there. Among them Akbar and Aśoka are historical and Dhundha and Puṅga are imaginary. A plot was woven to dethrone Indra from his seat but ultimately the conspiracy was unearthed and all of them were exiled along with its leader Bṛhaspati.

Nanāvitāḍanam was written on the deplorable plight of an old woman who does not die but everyone excepting Puravī surrounding her sick bed wished her death. Ultimately, without informing anyone she fled away form her own place i.e. *ramyades'a* of Jaṁbudvīpa.

Atha Kim is an absurd drama. There is no plot. Some men and women who have no identity only identified as some alphabets like *ka, kha, ga, gha, ṅa, cā* and *ā* or *ḥ* gather at a highway and wait for someone to appear. Nobody knows who is coming, what for he is coming, still everyone excepting one old Professor is sure about his arrival in this grief-stricken land where there is scarcity of food, unemployment is a burning problem and political leaders only engage themselves in catching vote and collecting money from people.

All these four One Act plays have some common features: (i) All four plays are serious comedy by nature. Metaphorically garbed under comical language they have focussed on contemporary problems posing threat to our life, society and our darling earth. Hypocrisy of this society is also not spared. (ii) They do not strictly adhere to the rules of Sanskrit dramaturgy. (iii) They are written mostly in prose; use of traditional verse is rare except in *Nāndī* and *Bharatavākya*. (iv) All the dramas possess a very lucid diction and the style of his language points to its vitality.

In *Nanāvitāḍanam* perhaps for the first time in Sanskrit drama alienation theory of Brechtian drama is applied.

One thing must be clear that these dramas do not belong to any particular class. Wit, humour, satire , fun, jest, sarcasm—all these components of laughter are available in these plays. Neither dissection of unmasked society nor the campaign for any particular idealism was the goal of the playwright, but as a *Naṭa, Nātyaparicālaka* and *Nāṭyakāra* his first, foremost and only object was to create pure entertainment by which *prītir-viśeṣaś cittasya vikāśo hāsa* would dominate over the problems or crises of the spectators or listeners or readers.

Pictorial Poetry: An Untrodden Area in Sanskrit Literary Criticism

Dr. Samir Kumar Datta

Literary Theoreticians classify poetry into three types: Poetry of the best type, Poetry of the mediocre type and Poetry of pictorial type, which they say, is not Poetry in the strictest sense of the term. In defining Pictorial poetry the theoreticians maintain that the element of emotion in this type of peotry is smothered beneath a huge mass of formal and ideational embellishments, as a result of which, the connoisseur fails to experience supramundane delight, as is expected of a grand specimen of Poetic Art. Under the category of Pictorial Poetry belongs specimen of Poetic Art. Under this category belong Riddles and conundrums also, in which the arrangement of letters gives rise to different figures or problems and solutions thereto are presented by the same expression, that is capable of being analysed into component parts in different ways.

It is true that for construction of this type of Poetry the literary artist is required to depend more on his intellect, and employ such expressions, the arrangment of letters in which may give rise to fantastic diagrams and pictures, sometimes of the discuss, sometimes of the mace, sometimes of the conch-shell, and sometimes of the lotus. It is true that while carving out this specimen of poetry, the mind of the literary artist does not remain concentrated on contemplation of emotion; it is equally true that the embellishments employed by him do not rush forth from the fountain-head of his imagination, but it is to be admitted that this type of poetry creates profound astonishment in the mind of the appreciative reader, who not only beocmes full of admiration for the literary craftmanship of the artist, but at the same time starts contemplating on the figures

which open the gate of the majestic symbolic lying behind the drawings and paintings.

This question leads the critic to the issue of going deep into the concept of Art. Is the capability of arousing emotions the only yard-stick for adjudicating the value of the Art? Or does the capability of causing delightful surprise to the connoisseur constitue another yard-stick? Does attainment of delightful surprise or surpriseful delight rest at one point or does it go on unfolding different tiers of meaning. This question is to be answered first before adjudicating the value of Pictorial Poetry.

In an attempt to reply to the question of identifying the yard-stick of adjudicating the value of Pictorial Poetry one is required to go deep into the process of creation of poetry. Indian theory states that in order to carve out poetical paintings what is necessary is Intuition or poetic Imagination, which is technically known either as *'śakti'* or as *'Pratibhā'*, and which presents to the literary artists the expressions and meanings, metres and figures suitable for construction of Poetical Paintings. This means that for the purpose of constructing a poetic image the poet is not required to search after suitable expressions and meanings; which may appear as striking to the reader and, at the same time, stimulate the emotion lying latent in him.

In describing different phases of the poetic process. Abhinavagupta describes four phases, going through which the mind of the literary artist ultimately produces the poetic creation. It is said that, in the first phase of poetic process the mind of the poet intuits on the feeling intended to be expressed; in the second phase a loose form is given to the feeling, and a total form through which the feeling is in a position to express itself becomes inducted in the mind of the artist. In the third phase, the expressions and meanings are brought into being, and the poetical painting is carved out. At the last stage a polish is given to it and the structure of the painting is ornamented with literary embellishments and other instruments of decoration. An analysis of all these phases in the poetic process is necessary for understanding of the real position of Pictorial Poetry.

It is known to the entire critical world that Poetry is normally classified into three types,—the best, the medicore and the inferior.

In the best type of poetry, the literary meaning is subservient to the symbolic content, as a result of which the Poetry transcends the limits of word and meaning and reaches a higher level, presenting the symbolic of profound charm and enabling the community of connoisseurs to derive aesthetic experience. In the mediocre variety of poetry the literal and the symbolic should meet either on a common platform or the literal should excel the symbolic in point of strikingness. In the inferior variety of poetry the symbolic, and the symbolic *par excellence* is smothered beneath the huge mass of literary embellishments and artistic devices, as a result of which the form gets prominence and the emotion is relegated to an inferior status.

The two basic concepts necessary for understanding Poetry and Poetic process are the concepts of '*Rasa*' and '*Rūpa*' or in other words, the symbolic content *par excellence* and the form. The *Dhvani* theorists emphasise the symbolic content *par excellence*, represented by the motive content and in their view the form is of secondary importance. This explains the inferior status assigned to pictorial poetry by *Dhavni* theorists. The different phases in the poetic process, as detailed by Abhinavagupta, however, does not exclude the possibility of existence of a stage in which the mind of the poet remains engaged in improvisation of verbal embellishments, so that a peculiar sound effect is brought into being or a fantastic structure is created, giving rise to profound astonishment in the mind of the connoisseur. When emotive content becomes the central point of poetry, naturally artistic devices are placed at a lower level and literary craftsmanship is discouraged. It is here that the deficiency of the *Dhvani* Theory lies. Emotion definitely constitutes the central point in Poetry, but it can never be said that experience of emotive content alone leads to grand and surpriseful delight. The literary craftsmanship and the dexterity of the literary artist in incorporating alliterations and other verbal figures, competent to produce a grand sound effect and ability of the artist to arrange letters in such a way as certain figures are brought into being is also to be encouraged and given its due. The *Dhvani* theorist himself admits the suggestiveness of sounds, and asserts that sounds belonging to certain groups are competent to suggest certain emotional moods and sounds belonging to other groups are able to trigger into action the function of suggestion competent to bring out other emotional mood. The suggestiveness of letters, it is admitted

by the *Dhavni* theorist himself, lends a support to the claim of Pictorial Poetry to be regarded as a grand specimen of Poetic Art. In those cases where arrangements of letters occuring in poetic expressions give rise either to a Chariot or to a Lotus or to a particular Flower, appreciated by the mind of the literary artist also, suggestiveness plays a role, because the figures that are brought into being introduce a particular image, and open the gates of the magestic symbolic before the refined readers.

The case of the Riddle (*Prahelikā*), however, is a bit different. In a Riddle the function of suggestion does not play any significant role whatsoever,—the function of Denotation itself presents both the meanings,—first, the meaning that gives rise to the problem, when the expressions employed are fragmented in one manner and the second one, which furnishes solution to the problem, when the expressions are split up in a different manner. It is for this reason that the great Viśvanātha leaves the Riddles out of the purview of poetry, and says that Riddle is incapable of being accepted as a literary embellishment, because it is detrimental to manifestation of the emotional mood.

It is a pity that depending on the cryptic observation of Viśvanātha all later theoreticians have declared Pictorial Poetry as a copy or imitation of Poetry and not as real Poetry in the strictest sense of the term. This observation is to be modified and a distinction drawn between the Riddle on the one hand, and other literary embellishments, on the other.

Literary craftsmanship is something that is to be adored, because incorporation of both—verbal and ideational—embellishments give rise to profound astonishment, which is considered as the basic element in attainment of Aesthetic Experience. The theory that the Marvellous constitutes the basic emotional mood also supports the claim of Pictorial Poetry to be regarded as Poetry in the strictest sense of the term and not as imitation or copy thereof, because employment of Alliterations and other figures of speech capable of producing charming sound-effects as also genesis of certain figures through arrangement of letters give rise to profound astonishment and conduct the reader to a higher plane, reaching which he realises his oneness with all members of humanity and through them with the Grand and the Sublime.

Concept of Communism as Depicted in Sanskrit Literature

Dhananjay Vasudeo Dwivedi

"यावद् भ्रियेत जठरं तावत् स्वत्वं हि देहिनाम् ।
अधिकं योऽभिमन्येत स स्तेनो दण्डमर्हति ॥[१]

i.e. That much (and not more) constitutes the (rightful) due of living beings (homosapiens), with which their body and soul may be kept together. He, who claims more is a thief and deserves punishment.

Sanskrit Literature occupies a unique place in the history of the world literature. It is a light giving and fruit bearing literature. Its manifold branches have fathered the whole Universe and have unfolded the mysteries of the World. It has analysed all the human problems and suggested the most effective means to do away with the causes of human sufferings and to bring about maximum welfare to all the living beings. It is only this literature which has established the ideals of "entire world is one whole family" and "यत्र विश्वं भवत्येकनीडम्" i.e. Where the entire World cordially lives together like birds in nest without any distinction or malice.[2]

Our literature displays a specimen of most exquisite poetry. It is the richest source of acquiring knowledge of all sorts. Bharatamuni has rightly remarked that ther is no knowledge, no craft, no science, no art, no occupation and no yoga which is not beautifully delineated in various types of Sanskrit drama.[3]

In effect our Sanskrit literature is as vast as sky and as deep as ocean. No scholar can find an iota of exaggeration in the universally

1. *Śrīmadbhāgavatamahāpurāṇa*-7.14.18
2. *Yajurveda*— 30.3, 36.18; *Athravaveda*—17.1.7
3. *The Nāṭyaśāstra* of Bharata Muni-*1.114; 106-09;112*

known proclamation of Maharṣi VedaVyāasa in his immortal *Mahābhārata*-

"धर्मेऽर्थे च कामे च मोक्षे च भरतर्षभ।
यदिहास्ति तदन्यत्र यन्नेहास्ति न तत् क्वचित्॥[१]

It is clear that according to our literature there are four outstanding goals for all and sundry, such as *Dharma* (piety), *Artha* (material means of well being), *Kāma* (procurement of progeny for the maintenance of the world order) and the *Mokṣa* (final emancipation).

The world thinkers have propagated several methods for solving the economic problems of the people of the world. In this small paper we have to examine mainly the communism depicted in our Sanskrit Literature. But to begin with, we have to observe the salient points of the modern communism as propagated by the renowned thinkers like Karl Marx, Lenin etc.

In the opinion of Marx all the social and political events of the world are generated by the economic causes and that influences the entire history of the world. Capitalism came into existence due to this very class conflict. This system has divided the entire world community into two classes, first the capitalist class and second the labour class. The class conflict between these two is unavoidable. This struggle will be going on unless the labour class establishes its supremacy over the capitalist class. In the transitional period the proletariat dictatorship will emerge and ultimately a classless society will be known as society based on communism. This communistic doctrine of Karl Marx stands on the two foundation pillars. One is the "Labour Theory of Value" and the other being the "Surplus Theory of Value."[2]

This communism aims at creating a classless society, a purely proletariat state free from the exploitations by the capitalists. According to it workers of the soil alone are entitled to enjoy the fruits of their

1. *The Mahābhārat, ādi parva,* 62.53
2. According to Marx the value of any commodity is determined by the amount of the labour put in its production. But the capitalists generally do not pay the proper value to labour. The value of commodities is far more than the amount of their wage. This surplus profit is unduly devoured by the capitalists. In this way they exploit the labourers.

hard labour. So it does not favour any distinction between the rich and the poor, the high and the low. In a communist world all are reduced to the same level by the force of cutting at the very root of private ownership. The communists capture all the key positions in the administrative machinery and thus create a revolution in favour of the proletariat. The proletariat dictatorship becomes the order of the day. Such Communists lay stress on violent methods for realising the end. Its distribution principle is "from each according to his capacity to each according to his needs."[1]

Its flaws are quite evident. Moreover, it does not admit the existence of the all pervading, omnipotent and omniscient God. It declares that the religion is the opium of the rich. This conception of communism is purely materialistic. It decries spritualism outright. Marx's communism is committed to the principle of "production according to ability and distribution according to need." In fact Marx's communism is onesided, deviod of individual freedom and resorts to violence. It cannot bring about the maximum good to all and sundry. In fact any economic or political doctrine devoid of spiritualism cannot be agreeable to public at large for good.

Communism as depicted in Sanskrit Literature:

The communism as depicted in Sanskrit Literature is quite wholesome for the entire mankind. It throws the light of knowledge in all directions and beholds unity in diversity. This is beacause of its unflinching faith in spiritualism. It stands on the firm footing of *Dharma* which has ten elements according to Manu—i.e. fortitude, forgiveness, self-control, non-stealing, external and internal purity, restraint of the senses, wisdom, knowledge, truthfulness and absence of anger.[2]

According to *Śrīmadbhāgavata Mahāpurāṇa* the highest virtue (*dharma*) of all men consists of the following thirty features—truthfulness, compassion, austerity, purity, endurance, discrimination (the power of distinguishing right from wrong), control of mind and

1. That is a person may produce more but get less wage if his needs are less while on the other hand a person may produce less, but, can get more wages if he is in need of more.
2. *The Manusmṛti*, 6.12.

the senses, non-violence, continence, charity, muttering prayers, straightforwardness, contentment, service of those gradually with drawning from all mundane activity, egotism, refraining from futile talk, inquiry into the self, equitable distribution among created beings according to their worth, of all the consummable commodities etc., treating all human beings as one's self, chanting of and dwelling on the names and glories of the Lord of the Universe.[1] (Waiting upon, worshippings, bowing to, offering the fruits of one's actions, treating as one's bosom friend and dedicating oneself to the Lord — the goal of exalted souls.)

Our communism pays utmost heed to the noble thoughts of all. There is no room for malevolence, falsehood, enemity, deception, treachery, lasciviousness, arrogance, greed, crookedness, usurpation of other's wealth, uncalled for anger and conspiracy. It does not allow anybody to do anything to anybody which is not agreeable to oneself.[2] All sacred books agree at one point that we should try our level best to do good to all and harm to none.

Maharṣi Vedavyāsa has uniquely epitomised the nature of righteousness and oppression—

"अष्टादशपुराणेषु व्यासस्य वचनद्वयम् ।
परोपकारः पुण्याय पापाय परपीडनम् ।।[3]

Our vast Sanskrit Literature is really unparalleled in the world which discloses the secrets of the world and exhibits the means by which all can be happy even in distress. In fact the misery and affections of mankind will be minimised and well being maximised by following the paths shown by our literature. It teaches us to see ourselves not only among all the homosapiens but also among all the creatures of the world. The Supreme Lord — the creator, sustainer and annihilator of universe is all pervading.[4] Every thing of the world belongs to God. One should enjoy the world with renunciation and

---

1. *Śrīmadbhāgavatamahāpurāṇa*, 7.11.8.12
2. *Vishṇudharmottarpurāṇa*, 3.253.44
3. - *Mahābhārata*.
4. A concept in Sanskrit (vide = Mss)

detachment and never forget the Lord. One should never covet anybody's wealth. The first verse of the *Īśa Upaniṣad* says—

"ॐ ईशावास्यमिदं सर्वं यत्किञ्च जगत्यां जगत् ।
तेन त्यक्तेन भुञ्जीथा मा गृधः कस्यस्विद्धनम् ।।"[१]

The *Viduranīti* says that only he is real seer who beholds other's wives as his mother, others property as a piece of soil and all the creatures as one's ownself. He is most contemptible cruel person who does not make proper distribution of wealth among the employees.[2]

The *Śrīmadbhagavadgītā* is a matchless book which has exhaustively propounded the doctrine of spiritual communism. This depends on the purity of heart, mind and vision. Only the highsouled persons can see the things in their real form. All that glitters is not gold. Owing to own ignorance we are unable to see the turth. Just as an owl 'due to something inherent in its vision' sees only darkness even when the day is fully bright, even so the man without discrimination and knowledge being obstructed by the veil of ignorance landing from time without beginning on his mind's eye.[3] The men of perfect vision behold unity in diversity everywhere. Eximplifying this fact the Lord says—

"विद्याविनयसम्पन्ने ब्राह्मणे गवि हस्तिनि ।
शुनि चैव श्वपाके च पण्डिताः समदर्शिनः ।।"[४]

i.e. the wise look with the same eye on a Brahman endowed with learning culture, a cow, an elephant, a dog and a pariah too.

By means of varied examples here it has been clearly brought out that the person knowing reality looks with the same eye even on those in dealing with whom distinction must need be observed in practical life. Never and on no account does the feeling of diversity enter the mind of the wise. Here it must be remembered that even though observing due distinction in his dealing from the point of view of the world,[5] the wise man loves and identifies himself with

1. *Īśavāsāyopaniṣad,* 6.Also in *the Gīta* 9.4, 18.20, 7.9"----------- "
2. *Viuranīti,* 1.1.46,70; 38.27,29
3. *The Gīta,* 2.69
4. *Ibid,* 5.18
5. *The Kumārasaṁbhavam,* 5.31

all in an equal degree. And, therefore, just as on a particular limb of one's body being hurt or likely to be hurt one tries to heal it or ward off the impending danger to it, even so when a particular individual or a group of individuals is in distress the wise men will duly try to eradicate their distress during his active life. This perception of unity in divesity frees people from the bondage of birth and death in this very life—

"इहैव तैर्जितः सर्गो येषां साम्ये स्थितं मनः"[१]

He is a real seeker after truth who sees all beings in the self itself and the self in all beigns, no longer hates anyone. When to the man of realization all beings become the very self and then what delusion and what sorrow can there be for that seer of oneness?[2] This fact has been fully made out by the Lord Śrīkṛṣṇa in the sixth chapter[3] of the *Gītā*. He says—

"आत्मौपम्येन सर्वत्र समं पश्यति योऽर्जुन ।
सुखं वा यदि वा दुःखं स योगी परमो मतः ॥"[४]

That is to say "Arjuna, he who looks on all as one, on the analogy of his ownself, and looks upon the joy and sorrow of all with a similar eye. Such a yogin is deemed the highest of all.

At this juncture it is to be noted that the ideal of 'Universal Brotherhood' is recognised as a very lofty ideal in the West and it is a high ideal indeed. But due to diversity of interests a clash is more or less unavoidable even among brothers. But there can be no diversity of interests where there is the feeling of identity or in other words, where one regards another as his ownself; and there is no diversity of interests. It is a list of such lofty ideals preached in the *Gītā*[5], that it has received the highest honour from all the pious thinkers of the world.

Such a person of equal vision, in effect, sees the supreme spirit which is Truth, Consciousness and Bliss solidified and is equally

1. The *Gītā*, 5.19
2. Īśāupaniṣad, 6.7
3. The *Gītā*, 6.29- 31.
4. *Ibid*, 2.55, 60,61,71,72; 3.19;4.3.10.19- 22;5.11,26,18.8
5. *Ibid*, 6.32

present everywhere. He alone truly sees, who sees the Supreme Lord as imperishable and abiding equally in all perishable beings, both animate and inanimate. Those who have no knowledge of this truth lack equal vision; for, they distinguish one individual from another. They regard some as their beloved and well-wishers while they look upon others as disagreeable and unfriendly and cognize themselves as different from others, and finite in character. Therefore, as much as they recognize the birth and death of physical bodies as their own birth and death, they undergo repeated births in differnt species and continue to die again and again. He, however, who sees the one Supreme Lord as equally present in all procures lasting immunity from birth and death.[1]

Advanced Society Sans Government neither feasible nor desirable

No society can flourish without a strong government. Karl Marx and Lenin have visualised a communism which in its ultimate stage needed no state or government. All will be free and the state as such will cease to exist. In the words of Lenin — 'State will wither away giving place to a free society of voluntary associations formed for the transaction of public business. This hypothesis could work well had *'Dharma'* been accepted as the most effective and powerful force for running the ideal, communism — a universal classless society. It goes without saying that it is only *'Dharma'* which can hold unity and maintain the entire go of the world.

"ध्रियते लोकोऽनेन इति धर्मः"[2] The force by which everything is held is called *'Dharma'* as known to all the Sanskrit knowing persons. Our scriptures say that in the *Satyayuga* neither the King nor state was required. There was neither a punishable person nor a necessity of punishment. All the people were protecting themselves by dint of *Dharma* —

"न वै राज्यं न राजासीन्न च दण्ड्यो न च दण्डिकः ।
धर्मेणैव प्रजाः सर्वा रक्षन्ति स्म परस्परम् ॥"[3]

1. *Ibid*, 13.28-29
2. The *Sanṃkṛta Hindī Kośa* : Vaman Shivram Apte, page no. 489
3. The *Māhābharata Śāntiparvan*, 59.14

But by and by सत्त्वगुण was suppressed by *rajas* and *tamas*. Consequently people forgot the paths of scriptures and started behaving wantonly. The Righteousness went on declining and unrighteousness became prominent, then the state and government became essential for maintaining the order of the society. More over the modern communism as conceived by Marx etc. has out and out rejected the importance of *Dharma*. Nay, it has been made as opium of the rich. How can then the society run which has neither *Dharma* nor a state or government. The proletariat dictators are bound to become tyrants and the whole system will go to dogs. There will be downright anarchy eveywhere. The poor plot of the people of the country in anarchy has been described in detail in the 67th canto of *Ayodhyākāṇḍa* of the *Vālmīkirāmāyaṇa*.[1] Its gist is that when a country is in anarchy the life and property of the people become unsafe. Neither agriculture nor any business flourish. International trade comes to a halt. There is no justice. Centres of learing wither away. The 'मत्स्यन्याय' —complete lawlessness prevails. Wicked persons exploit and oppress people according to their sweet will. The *Mahābhārata* has also portrayed dipplorable condition of the people living in the society of anarchy.[2] The first Sanskrit dramatist Bhāsa also holds the same views —

"गोपहीना यथा गावो विलयं यान्त्यपालिताः ।
एवं नृपतिहीना हि विलयं यान्ति वै प्रजाः ॥"[3]

In spiritual communism there is a state and administration to look after the well-being of the people. Moreover, here, the ruler must be a theist. Through his ministry he has to devise elaborate arrangements for the enhancement of the national output and wealth by developing agriculture, business, industries, trades—national and international- and numerous other welfare activities. He regulates the production, distribution, exchange and state finance. Normally, the King does not snatch away anybody's property. But it is his duty to confiscate the huge wealth amassed by the wicked persons through black marketing, dacoity, kick-backs, smuggling and other foul means.

1. *The Vālmīkirāmāyaṇa*, 2.67
2. *The Mahābhārata Sāntiparvan*, 67.7.17
3. *The Pratimānāṭaka*, 3.24

Such wealth should be distributed among honest persons. Thereby it brings about real good to all. Manu has rightly said —

"योऽसाधुभ्योऽर्थमादाय साधुभ्यः सम्प्रयच्छति ।
स कृत्वा प्लवमात्मानं संतारयति तावुभौ ॥"[१]

The rich persons have to give a considerable amount of their wealth in charity voluntarily. Kālidāsa says that the kings of Raghu race used to enrich their exchequer not for their luxury but for giving the money to needy persons.[2]

The renowned Kauṭilya has laid down the rights and duties of kings and their ministers for maximising the welfare of all the people living in his state in his immortal book—अर्थशास्त्रम् ।

The behavior of some of the ideal kings towards their subjects is being briefly mentioned here. Kālidāsa says that the King Duṣyanta looked after his subjects as his own children — enjoying solitude with a wearied soul after having governed his subjects as if they were his off springs. Regardless of his personal comforts he daily toils for the good of the people. Such is indeed his daily course of action. He is beneficial to his people like a tree. It suffers burning heat with its head while by its shade it allays the pain of those who resort to it. He delivers justice to all and sundry. With the royal staff in his hand, he restrains those that follow the wrong path. He all along puts down distress and protects his people. Wealth being plentiful, one may have, forsooth, a number of relations, but in him are consummated the duties of Kingsmen or the subjects.[3] In fact it was his standing proclamation. In his words — "Let it be proclaimed that from whomsoever loving relative people may be separated by death, Duṣyanta will be that to them, any sinful relationship or a sinful person excepted.

"येन येन वियुज्यन्ते प्रजाः स्निग्धेन बन्धुना ।
स स पापादृते तासां दुष्यन्त इति घुष्यताम् ॥[४]"

1. *The Manusmṛti,* 11.12
2. *The Raghuvaṃśam,* 1.7.8
3. *The Abhijñānaśākuntalam,* 5.5- 8
4. *Ibid.,* 6.23

Rāma is acknowledged as the most ideal King in the history of the world. In fact he was an ocean of virtues. He was all along ready to forego even his dearest objects or relations for the welfare of his subjects without feeling any pain, whatsoever —

"स्नेहं दयां च सौख्यं च यदि वा जानकीमपि ।
आराधनाय लोकस्य मुञ्चतो नास्ति मे व्यथा ॥"[१]

He was perfectly righteous, judicious and the well-wisher of entire world. The ideal *Rāmarājya* is proverbial in the Universe. The first poet of the world, the matchless seer Vālmīki says in the last canto of the *'Yuddhakāṇḍa* of his *Rāmāyaṇa* that while Śrīrāma ruled over the kingdom of Ayodhyā, there were no widows to lament over their loss nor was there any danger from beasts of prey or snakes nor again was there any fear of diseases. The world had no robbers or thieves nor anyone suffered any harm. Nor again did old people ever see the demise of youngsters. Every creature felt pleased, nay, everyone was devoted to righteousness. Turning their eyes towards Śrīrāma alone, creatures did not kill one another. People were free from ailments and grief.[2] Śrīrāma was extremely loved and respected by all.

"यश्च रामं न पश्येत् यं च रामो न पश्यति ।
निन्दितः सर्वलोकेषु स्वात्माप्येनं न विगर्हते ॥"[३]

Virtually the entire world appeared to them as transformed into Śrīrāma. Trees in Ayodhyā ever remained firmly rooted and bore fruit and flowers perpetually. Clouds send down rain only when desired and wind was ever delightful to the touch. Remaining entirely free from avarice different classes of people carried out their duty without any hatred or clash. There was complete harmonious cordial relationship among people engaged in their avocations. So long as Śrīrāma ruled, the people remained devoted to pious observances and never told lies. Nay, all were endowed with auspicious bodily marks and all were devoted to righteousness. By dint of the countless virtues of Śrīrāma people secured to growth of their family as well as the

1. *The Uttararamācharita,* 1.12
2. *The Vālmīkirāmāyaṇa,* 6.128.98-101
3. *Ibid.*, 2.17.14

augmentation of their wealth and stock of grains, excellent spouses and supreme felicity as well as accomplishment of their longings on earth. The entire environment was conducive to longivity, health, learning, peace, prosperity and renown.[1] The demonic properties such as hypocrisy, arrogance and pride, jealousy, infatuation, anger, sternness, greed, worries, anxiety, sorrow and ignorance etc. had vanished and the divine properties like piety, happiness, contentment, dispassion, discernment, sublimity, forbearance, purity, transparency, credibility, friendliness and knowledge kept on thriving.

Thus the entire Sanskrit Literature is replete with righteous communism. Herein lies the real well being of all the creatures and homosapiens of the world. It looks at all the living beings with the friendly eyes and desires the same treatment from others too. It says 'go together, speak together and have loving heart.;[2]A pious person expresses his will like this - "may my days pass in some sacred forest while I am muttering 'Śiva, Śiva with an equal eye towards a snake or a necklace, a flowerbed or stone-slab, a jewel or a clod of earth, a powerful foe or a friend, a blade of grass or a group of damsels.[3] The learned demon and conqueror of the whole world at last realized his mistake and intended to acquire a noble vision of equality for his friends and opponents without making any distinction, whatsoever with a view to derive the real happiness in life. In his *Śivatāṇḍavastotra* he expresses his longing. [4] In our virtuous communism one has always to pay proper heed to merits and demerits of the श्रेयस् and प्रेयस् i.e. the electable (preferable) and delectable (pleasurable).The wise man selects the former and rejects the later and thereby he maximises his well-being. The dull-witted and short-sighted, person, however chooses the pleasurable in lieu of preferable and so he falls from the supreme goal of the precious human life.[5] Moreover, one has all along to be alert from the principal foes of human beings—such as attraction and repulsions rooted in the sense objects, lust and wrath together

1. *Ibid.*, 2.17.14
2. *The Ṛgveda.*, 10.191.2
3. *The Kāvyaprakāśa*, 4.44
4. *Śivatāṇḍavastotra*, 12,13
5. *Kaṭhopaniṣad*, 1.2.1-2

of रजोगुण are insatiable and grossly wicked. These are to be exterminated by all means.[1]

It goes without saying that 'रस' is the soul of literature and the doctrine of 'रस' *inter alia*, has firmly established the fundamentals of spiritual communism. All the Ācārya-s are one here. There is no room for narrowmindedness. By dint of their extraordinary poetic genius the poets are capable of depicting the various excitants, ensuants and variants in such a marvellous manner as they appear in totally generalised forms before the readers of poetry or the spectators of the drama on the stage — not partaking of any restrictions to either the affirmation or negation of any of those specific relationships that are involved in such conceptions as (i) 'this is mine' or 'this is thine', 'this is my enemy's' or this belongs to a disinterested person (when specific relationship is affirmed) or (ii) 'this is not mine' or 'this is not thine', 'this is not my enemy's', this does not belong to a disinterested person (where specific relationship is denied).[2] It is due to this miraculous generalisations of the said factors that a particular 'रस' stands manifested. Here it is to be noted that though the particular 'रस' actually subsists in a particular spectator himself, yet, by reason of generalised form in which it is presented, the man loses for the moment, all sense of his separate personality and has his consciousness merged in the universal; and thus representing the mental condition of all men of poetic sensibility he apprehends the particular 'रस' like शृङ्गार: etc; though, having been manifested in its most generalised form, it has no separate existence apart from its own apprehension. The feeling of the enjoyment of the manifested 'रस' is also unique. It is relished in the same manner as an especially mixed beverage and when it is relished, it appears, as it were, vibrating before the eyes, entering the inmost recesses of the heart, inspiring the entire body and eclipsing everything else; it makes one feel the rapturous bliss

1. *The Gītā,* 2.34.43
2. *The Kāvyaprakāśa,* 4.Ācārya Abhinavagupta's view of *rasa* as explained by Mammaṭa etc.
" परस्य न परस्येति ममेति न ममेति च ।
तदास्वादे विभावादेः परिच्छेदो न विद्यते ॥" (साहित्यदर्पणम्—३.१२)

of रस (Brahman); the 'ब्रह्म' thus manifested becomes the source of transcendental charm and is spoken of as 'शृङ्गारादिको रस:'.[1]

Thus our literature portrays a splendid communism where there is no real distinction between high and low. There is a search for unity in diversity everywhere. As God dwells in all beings, all are to be treated equally or paid due regard. Even ordinary creatures are to be treated like one's own. The sage Vyāsa says—People should look upon deer, camels, donkeys , monkeys, rats, reptiles, birds and flies as though they were their own children. What is that which distinguishes these from those children? They deserve our fostering care as much as our own children.[2]

"मृगोष्ट्रखरमर्काखुसरीसृप्खगमक्षिका: ।
आत्मन: पुत्रवत् पश्येत् तैरेषामन्तरं कियत् ।।"

Above all the earth, the sky, the sun, the moon, oceans, rivers, forests, mountains, springs, seasons, etc. have been depicted as very near relatives of homosapiens.[3]

All the human beings are ordered by the scriptures to perform five great sacrifices daily for the proper maintenance and growth of all beings in the creation of God. They are (a) ब्रह्मयज्ञ —diurnal study of some sacred books like Vedas, Purāṇas and *Rāmāyaṇa,* etc. (b) पितृयज्ञ —oblations to men, gods, *Ṛṣi*-s, human beings and other creatures. All receive their subsistene and nourishment through the cooperation of these five orders of being. Other three sarifices are (c) देवयज्ञ (d) भूतयज्ञ (e) नृयज्ञ . The five great sarcifices represent here all good actions enjoined by the scriptures and done for the service of the people.[4] It is obligatory for man to recognize that all these beings have their share in whatever he earns by his own efforts; for he earns his livelihood and enjoys the fruit of his labours with the help and cooperation of all these beings. It is, therfore, that he alone who partakes of what is left over after offering these beings their respective

1. *The Kāvyaprakāśa,* 4.Manifestation theory of Rasa.
2. *The Śrīmadabhāgavatapurāṇa,* 7.14.9.
3. *The Vālmīkirāmāyaṇa,* 2.41.10- 18; 2.91.1-83 *The Mahābhārata, Anuśāsanaparvan,* 58.30-31.
4. नित्यकर्मपूजाप्रकाश:-page 83-118 published from the Gita Press, Gorakhpur.

dues, and does not take the lion's share himself, has been designated by the scriptures as the partaker of nectar. Such virtuous people are absolved of all sins. Those who do not follow this course, and depriving others of their dues devour whatever they earn entirely for their own personal ends, eat only sin. In fact they are sinful and sensual and live in vain. Lord Śrīkṛṣṇa says to Arjuna— 'the *Karmayogin*-s who enjoy the nectar that has been left over after the performance of a sacrifice attain the eternal *Brahmaṇ*. To the man who does not offer sacrifice even this world is not happy; how, then can the other world be happy?—

"यज्ञशिष्टाशिनः सन्तो मुच्यन्ते सर्वकिल्विषैः ।
भुञ्जते ते त्वघं पापा ये पचन्त्यात्मकारणात् ॥"[१]

x x x x x x

"यज्ञशिष्टामृतभुजो यान्ति ब्रह्म सनातनम् ।
नायं लोकोऽस्त्ययज्ञस्य कुतोऽन्यः कुरुसत्तम ॥"[२]

Thus the above brief analysis makes it abundantly clear that the communism depicted in our Sanskrit Literature is quite liberal and righteous. It aims at maximising the well being of all the creatures of the World.

1. *The Gītā*, 3.13
2. *Ibid*. 4.31

Literary Estimate of *Pañcastava* of Śrivatsāṅka Miśra

Smt. L.Geetha

Śrivatsaṅkamiśra, popularly known as Kureśa was a native of the village Kuram near Kanchipuran of Tamil Nadu and was the first disciple of Śrī Rāmānuja. Hagiological works like *Guruparamparā* confirm that he was born in the Sowmya year Thai *Śukla Pakṣa Pañcamī Hastham* on Thursday. His parents were Śri Rāma Miśra and Perundevi. He was named as Śrivatsāṅka or Śrivatsa-Cihna since he bore the marks of Conch like mole on his chest. In accordance with his family name Miśra he was called Śrivatsāṅkamiśra. He became the Lord of the village Kuram and hence the popular name Kureśa. His devotion to his master is exemplary and hence he was also known as Alvan which means one who immerses himself in deep devotion.

He was known for his several noble qualities, chief among them being his *vairāgya*. Though he was born in a rich family, he gave away all his wealth to the needy and approached Rāmānuja to learn the scriptures. He had unfathomable love and regard for his master. During the 11th and 12th centuries, South India was ruled by Cholas; at the time of Rāmānuja Kulothunga the 1st was ruling the country. He was an ardent Śaivite and could not bear the rise and popularization of Vaiṣṇavism particularly, the name and fame of Ramanuja. They forced all the Vaiṣnavites to sign the statement शिवात्परतरं नास्ति. The Chola king felt that unless he made Rāmānuja sign the statement he would not succeed in his mission. Kureśa suspected some foul play and requested Rāmānuja to leave that place immediately. Along with *Mahāpūrṇa,* Kureśa went to the court of the Chola king in the robes of Rāmānuja. When the king ordered to sign the document शिवात्परतरं नास्ति he boldly replied द्रोणमस्ति ततः परं (here *Śiva* means one measure and *Droṇa* means two measures). Seeing this

mischievous reply the king angrily ordered to pluck their eyes. Kureśa plucked his eyes himself. Thus he sacrificed his *Darśana* (sight) for the sake of his *Darśana* (Philosophy). Such was his *Gurubhakti* and *Vairāgya*.

It is also said that Kureśa accompanied his master Rāmānuja to Kashmir to get the only copy of the manuscript of *Bodhāyana Vṛtti* for *Brhamasūtra*. It was offered to him for only one night. Kuresa had the wonderful memory. He just had the look at the manuscript only once and he helped Rāmānuja in completing the *Śrī Bhāṣya,* the *magnum opus,* by reciting the *Bodhāyana Vṛtti* whenever it was required.

Works of Kureśa: Kureśa was the author of five lyrical poems. They are श्रीवैकुण्ठस्तव, अतिमानुषस्तव, सुन्दरबाहुस्तव, वरदराजस्तव and श्रीस्तव. They are collectively called as *Pañcastava.* They describe the five forms of the Lord namely *Para, Vyūha, Vibhāva, Antaryāmi,* and *Ārca.* They aslo denote the five topics of Vaiṣṇava tradition namely *Artha- Pañcaka Paramātmā, Jīvātmā, Puruṣārtha, Upāaya, Virodhisvarūpa.* Kureśa is also said to have composed *Yamakārathnakara, Kureśavijaya* and *Kureśa-vijapana.* But *Pañcastava* are the authentic works of the Krueśa. *Pañcastava* occupy an important place in the *Stotra* literature of South Indian Vaiṣṇavism. Chronologically Yāmunācārya is the first Śrī Vaiśnava Ācārya who blends beautifully the philosophy and lyric. Kureśa is the second in order to couch the philosophy in the form of lyrics. The brief analysis of this *Pañcastava* would reveal this truth.

VAIKUṆTHASTAVA: This poem is considered to be the earliest lyric of Kureśa, the reason being that it starts with the salutation to his master Rāmānuja and earlier preceptor Śaṭhagopa. The first stanza is uttered by all the Vaiṣṇavites in their *guruparamparā* verses. As the name suggests this lyric deals with the transcendental nature of Lord Nārāyaṇa, His supremacy and the Vedic saying to prove the identity of Lord Nārāyaṇa. We, Hindus, accept the authority of the Vedas and Upaniṣads. He describes the *para* from the Lord and his abode Vaikuṇṭha. This abode is a permanent dwelling place of *nityasūri*-s and the Lord with his consorts and retinue are forever present there. Then the author wholeheartedly surrenders to the Lord expressing his worthlessness.

THE *ATIMĀNUṢASTAVA*: As the title means this lyric describes the super human activity of the Lord though he has taken human form in few of his *Vibhāvavatara*-s. Though the Lord is beyond the comprehension of the sense organs the *Vibhāvavatara*-s are the valid means of resorting to him. His compassion for his devotees makes him accessible to them here. The author wonders at the super human qualities of Rāma like granting *Mokṣa* to Jaṭāyu, building the bridge across the mighty ocean and killing several demons by a single arrow. The author is again struck with the magnanimity of Rāma in granting pardon to a great sinner Rāvaṇa. He also wonders at the child play of Kṛṣṇa which showed his *Saulabhya* in especially being bound by a rope and takes courage only in the unbounded compassion of the Lord.

THE *SUNDARABĀHŪSTAVA*: After describing the *Vibhava* form in the *Atimānuṣastava* the author proceeds to describe the next form of *Arcā*, the iconic form of Thirumaliruncholai. The author has a special affinity to this place, firstly because the Ālwars have shown special consideration of Azhagar and his dwelling hillock, *Vanagiri*. Secondly, Kureśa's ancestors were devotees of Lord Sundara and hence settled in Vanagiri. This poem was composed when the author was in exile during his separation from his master Rāmānuja. Lord Sundara has a beautiful abode wherein even the non-sentient beings worship him. Following the Ālwars the author describes the scenario of hillock. The poet says that the Lord Sundara appears in Thirumaliruncholai as described in Upaniṣads. He resides in everything as an *antaryāmin*. The auspicious qualities of the Lord are extolled. Then the beatific form of the Lord is praised.

Each part of the Lord's form paying importance to his beautiful arms are the subject matter for 30 verses. Then *Nityavibhūti* and *Līlāvibhūti* are described. Then follows the grand description of the ten incarnations of the Lord. Again here too the author wails over his unworthiness and surrenders to the Lord and prays for the re-union with his Hon'ble *Guru*.

VARADARĀJASTAVA: In hundred and two verses, these lyrics are addressed to the Lord Varadarāja of Kancheepuram. Tradition records that Rāmānuja returned to Śrīrangam after the death of Chola

king. On knowing this Kureśa rushed to his master. When Rāmānuja came to know that Kureśa lost his eye- sight for his sake, he asked him to compose a lyrical poem in praise of Lord Varada to restore his eye sight. When Kureśa was unwilling to do this, Rāmānuja himself started the first verse. After the benedictory verse the poet gives a detail exposition of the Lord's auspicious qualities and his *Vyūha* form which looks after the creation, sustenance and destruction of the universe. Then follows the detail description of the beatific form and iconic Varadarāja. Again the poet sees the various Vibhava form in Lord Varada. Then he gives vent to his offences, normal for ordinary human beings and surrenders to the Lord for his unconditional grace. He also stresses that he has the proud privilege of the association with great *Ācarya*-s of the tradition. So the Lord cannot but grant Mokṣa for him.

THE *ŚRĪSTAVA*: The shortest of the *pañcastava-s*, *Śrīstava* is in praise of the Goddess in 11 verses. The first five stanzas praise the greatness of Lakṣmī by whose grace even the Lord carries out all his activities. The poet prays for the blessings of Goddess *Śrī*.

THE PHILOSPHY OF KUREŚA-GODDESS *ŚRĪ*:

According to *Viśiṣṭādvaita* Goddess *Lakṣmī* and Narayana are ever inseparably united and they together constitute the Supreme reality and the concept has its origin in the Vedas. (The *Śrisūkta* and *Pāñcarātra Āgama*-s and *Purāṇa-s* describe Lakṣmī as an ever associate of Lord Nārāyaṇa. Following this earlier *Ācaryā*-s like Yāmuna and Rāmānuja stress on the inseparable nature with Nārāyaṇa). Influenced by the earlier *Ācaryā*-s Kureśa too portrays Goddess as taking part in all the activities of the Lord including creation, protection and dissolution of the universe. The author goes even further and says that *Śrī* is the motivating force for the Lord in carrying out all his activities. (They also have identity of views. She plays the role of *Puruṣakāram* mediator between the supreme and individual soul and softens the temper of the Lord. She is *samastalokajananī* and thereby her *vātsalya*, the innate motherhood is suggested. Through this *vātsalya* she carries out the unique charater of *puruṣacāratva*. She has immeasureable prosperity and even the Lord feels fortunate to recieve her benevolent glance. Lakṣmī is held in high poistion by Vaiṣṇavites

since she possesses motherly qualities such as compassion and forbearance).

VIṢṆU AS THE SUPREME BEING: According to *Viśiṣṭadvaita* the relation between the supreme being and individual soul is. शरीरशरीरीभाव. The Lord exists in all the things in the form of an *antaryāmin* and controls the entire being. Upaniṣads say that he enters in all the beings. This important trait of *viśiṣṭādvaita* philosophy is told by Kureśa in *Sundarabāhustava* (This idea is again told as शरीरशरीरीभाव. in the philosophy. This is also explained in *Sundarabāhustva*. This supreme being is known as Nārāyaṇa in the Upaniṣads. He is the cause of this world.) He is explained as three types of cause for the entire universe. Though he is the cause of the entire universe, he does not undergo any change.

THE SUPREME REALITY AND ITS ATTRIBUTES: (The Upaniṣads identify the *Brahman* as possessing *satyam, jñānan* and *anantam, Amala* and *Ānanda* as these are the essential character of *Brahman*. Apart from these five characters *Viṣṇupurāna* defines Bhagavān which means one possessed of six qualities. They are *jñāna, śakti, bala, aiśvarya, tejas* and *vīrya* - Āpart from these principal six qualities, there are multiple auspicious qualities present in supreme quality. *Śrībhāṣya* gives two main identifications of the supreme reality. They are possessing multiple auspicious qualities and devoid of any imperfection.

Śrivatsāṅka Miśra, following Rāmānuja, stresses that supreme being is *Saguṇa* and not *Nirguṇa*. The Upaniṣadic statements like *nirguṇa, nirañjana,* etc. speak of Lord's being free from undesirable qualities and three qualities of matter *sattva, rajas* and *tamas*. Otherwise terms like *sarvajña, sarvaṛt* would be rendered meaningless. On the other hand, there are numerous texts that speak of his natural and many auspicious qualities. So he states that the supreme being is repository of all auspicious qualities and deviod of any thing of undesirable qualities. Out of multiple qualities *vātsalya* and *karuṇā* are enjoyed by all devotees since these two qualities protect them by ignoring their sins.

The abode of the Supreme Lord finds a special mention among the *Śrīvaiṣṇava*-s. This abode is well known by the names *śrīvaikuṇṭha,*

nitya vibhūti, paramapatha, paramākāṣa, paravyoma etc. The Viṣṇu hymn says clearly the higest abode of Viṣṇu is always seen by the *nityasūri*-s. Kureśa praises the supreme Lord who is the Lord *nitya vibhūti* and this transient *līlā vibūti* in *Vaikuṇṭhastava.* The abode is constituted by pure *sattva,* a non- material object and is an eternal one. Even at the time of great deluge it does not get affected. (The aesthetic beauty and the pleasure of this place cannot be measured and is beyond expression. It is beyond the conception of other gods like Śiva, Brahmā and Indra because they are under the influence of *Karma.* The seven sages ever think of God and hence observing *nivṛrtti dharma.* They too cannot attain this place. There is no realm beyond this. Only *nitya*-s have attained the status equalled that of the Lord only in certain aspects. They have only a glimpse of *Vaikuṇtha.*)

VIṢṆU AND HIS MANIFESTATIONS: According to Vaiṣṇavism the supreme being manifests himself into five forms *Paravyūha, Vibhava, Arcā Antaryāmi.* The *Pāñcarātra Saṁhitā* speaks of these five forms elaborately. *Para* form is the transcendental form of God eternally existing in *paramapatha.* Several texts speak of the existence of God for transcendental realm to enable the *nityaśrīs* to offer the service to the Lord. *Śrivaikuṇṭhastava* mainly explains the *pararūpa.* Kureśa describes the *Divyamaṅgala vigraha* of the Lord and expresses his desire to see without winking at the beautiful form along with his ornaments.

VYŪHA: *Vyūha avatāra* is the manifestation of the Supreme being in four different forms known as Vāsudeva, Sankarṣaṇa Pradyumna and Aniruddha. Few are of the opinion that there are only three *vyūha*-s. Śrivatsāṇkamiśra is also of this opinion. The prime six qualities of the Lord are being divided among the three forms of *vyūha*-s, says Kureśa in his *Atimānuṣastava.*

VIBHAVA: *Jayākhyasaṁhitā* says that Nārāyaṇa assumes the bodies of human beings in order to uplift the human beings immersed in the ocean of the bondage through the aid of *Śāstra-s.* Though *Brahman* is omniscient and omnipotent. He behaves normally with his devotees as one among them. Though his full nature cannot be comprehended his greatness should be made realised by the being

of this universe. In order to make the statements of the scriptures true he appears now and then.

ANTARYĀMĪ: Antaryāmī means who is an indewelling spirit, that is supreme being who is immanent in all sentient and non-sentient entities of the universe and who is the inner self which controls everything from within as *Niyantā.* Kureśa stresses that Upaniṣads say that from *Pṛthvī* to *Ātmā,* all the *Tattva*-s have inner controller as God. Though he lives within, he is not touched by the *karma* of the individual soul.

ARCĀ: Arcā means idol of worship. It is the easily available form of the God for ordinary people like us. So out of the five praise-poems two are devoted to *Arcāvatāra.* The beautiful form of Sundarabāhu and Varadarāja are described graphically. The poet sees ten *avatāra*-s in *Sundarabāhu* and Puranic episodes of Kanchi and Thirumaliruncholai are also described.

PRAPATTI: According to *Viśiṣṭāṭadvaita bhakti* and *prapatti* are two important means of achieving the supreme reality. Out of these two, *prapatti* is the easiest way and can be accepted by one and all without any distinction. It can be adopted at any time and place. For observing *prapatti* the foremost requirement is आकिञ्चन्यं । Kureśa wails frequently that he is ignorant and blessed if he makes feel God that he deserves His grace. For getting the grace of the Lord the blessings of an *Ācārya* are pre-requisites. This is fulfilled in the case of Kureśa who had Rāmānuja himself as his preceptor . If God has no mercy on him, Kureśa pleads at least by taking into consideration that he is a disciple of Rāmānuja, he should not be ignored.

The relation between God and the individual soul is शेषशेषीभाव । According to *Viśiṣṭādvaita* the individual soul is in service everlasting to the God. So Kureśa appeals to God to offer him an early opportunity to do service for ever.

KUREŚA AS A POET: The narration of Ālvars is enchanting. Generally his style can be adjudged as वैदर्भी. Though occasionally he uses पाञ्चाली as per requirement, his *śabdālaṅkāra* echoes the sense. In *arthālaṅkāra*-s he uses *upamā, rūpaka, utprekṣā* quite often. He handles different varieties of meters in *Sundarabāhustava* alone and uses 32

different meters. In *Varadarājastava* he handles different meters for every ten verses.

INFLUENCE OF ĀLVARS ON KUREŚA: In Tamil literature *Nalayira Dviyaprapantham* occupies an unique place to establish the philosiphical ideas of *Viśiṣṭādvaita*. Among the 12 Ālvars, Nāmmalvar is the most important Alvar since he rendered four Vedas into Tamil esoteric poems. It is no wonder that Kureśa got influenced by the Prapandams of Ālvars and borrowed the ideas of them to compose his praise-poems. Nāmmalvar says that Lord Nārāyaṇa is the Supreme God and he is the first Puruṣa. No one is equal or superior to him. This idea reflects in निस्समाभ्याधिकमश्यछत्

The name Sundarabāhu is the reflection of Andal's usage, सुन्दरत्तोलुडैयान्. The beauty of Siṁhagiri is again enjoyed by the Ālvars profusely.

While describing the hillock of Lord Sundara, Kureśa has extracted the ideas of Periyadara in saying शशधररिङ्खणाढ्यशिखनुच्छिखप्रकरं । Periyalvar enjoys in his Tirumoli. This is exactly rendered as सुन्दरदोर्दिव्याज्ञातम्मनकातरवशानुयायिनि कारिणि *-Sundara* 5. Earlier *Ācārya*-s, Yāmuna and Rāmānuja too have influenced Kureśa. Yāmuna's *Stotraratna* and *Catuśślokī* have greater influence on Śrivatsāṇka Miśra. Yāmuna says Lakṣmī's greatness is limitless. She is the possessor of entire wealth. Neither she nor her omniscient Lord knows the nature of their wealth.

यस्यास्ते महिमानमात्मान इव त्वद्वल्लभोऽपि प्रभुः ।
नालमातुमित्तया निरवधिं नित्यानुकूलं स्वतः ॥ चतुश्लोकी-२

This idea is handled with more efficiency by Kureśa in his *Śrīstava*-sl-2

Yāmuna says the perverted egoists cannot comprehend the supremacy of the Lord Nārāyaṇa although there are several means of understanding this plain truth.

On the other hand, the blessed devotees comprehend his supremacy and succeed in piercing the *Māyā* and enjoy personal experience of his glory. This is much elaborated by Kureśa. He says this *Māyā* which is associated with three *Guṇa*-s of matter has become an object of play of the Lord. Influenced by this *Māyā,* few people do not comprehend the Vedas in correct perspective.

In the same way, Alvan has influenced his illustrious son Bhatter and later ŚriVedāntadeśika. Bhatter has borrowed the ideas of his Hon'ble father on many occasions. यस्याः कटाक्षणमनुक्षणमीश्वराणामैश्वर्यहेतुरिति सर्वजनीनमेतत्। Kureśa lauds the sight of Lakṣmī as bestowing prosperity of Brahmā, Śiva and Indra. This is adopted by Bhatter in *Guṇaratna-koṣa* wherein he praises Goddess अपाङ्गो भूयांसो यदुपरि परं ब्रह्म तद्भूत् अमी यत्र द्वित्र स्स च शतमखादिस्तदधरात्। When Alvan describes the chest of Lord Varada, it shines with pearl string Kaustabha jem Lakṣmī. This idea is told in *Varadarājastava*-29. This idea is repeated in *Raṅgarājastava* of Bhatter as follows-

हारस्फारितफेनमंशुलहरीमालर्द्धिमुक्ताफल-
श्रोणीशीकरदुर्दिनं तत इतो व्याकीर्णरत्नोत्करम्।
आविः कौस्तुभलक्ष्मिरङ्गवसतेर्निस्सीमभूमाद्भुतं
वक्षोमन्दरमथ्यमानजलधिश्लाघं विलोकेमहि॥

Vedāntadesika also got influenced by the poems of Kureśa. Kureśa says Lord Nārāyaṇa can be attained only by the blessed and for other sinners he cannot be even thought of (Vaik-12). This idea is retold in *Varadarājapañcāśat* (Sl-28) of Deśika.

नित्यं करीश तिमिरावलोकयदृष्योऽपि सिद्धाञ्जनेन भवतैव विभूषिताक्षाः।
पश्यन्त्युपरि सञ्चरतमदृश्यं मायानिगूढमनपायमहानिधिं त्वाम्॥

COMMENTARY: Though Kureśa's praise-poems are rich in meaning and philosophical truth and esoteric in spirit they have not been connected by earlisr scholars. These are only there Sanskrit commentaries are available in palmleaf-manuscript. The author of these commentaries are Śrīnivāsācārya, Rāmānujācārya and other two un-published commentaries. Rāmānujācārya's commentary is short and crisp and available in the form of palmleaf-manuscript in Chennai and Mysore. Hence unpublished commentary has been taken for the critical edition.

Humour in English and Sanskrit: A Comparative Study

Satya Sindhu Ghosh

Humour is a universal sentiment appealing people irrespective of age and culture and as such it has acquired a distinct place in literature. The English word 'humour' adumbrating a sensation that serves as a stimulus for evoking laughter is equivalent to *'hāsya rasa'* which finds outward manifestation in terms of *hāsya* from the permanent mood *'hāsya'*, latent in man. In literature humour has been acclaimed as a generic term for everything that appeals to man's disposition towards comic laughter. It is pertinent to mention here that the word humour derived from L.*(h)umorem*, meaning moisture, as still in humid, used in the Middle Ages to refer to the four humours of the body— blood, phlegm, choler and melancholy — was first applied to the subject of laughter in the eighteenth century to distinguish the genial and affirmative forms of comic writing from satire, mockery and ridicule.

The idea of humour in Europe may be traced to Aristotle in connection with the deliberation over the idea of comedy, enunciated in his poetics. Aristotle's succinct observations that the comic springs from a sense of inferiority and his definition of the ridiculous 'as a mistake or deformity not productive of pain or harm or others; the mask, for instance, that excites laughter, is something ugly and distorted without causing pain[1]—provide for long the infrastructure from which the theory of humour draws nourishment, both in the East and the West. Aristotle's observation permits the inference that all laughter is a laughing at some other, particularly inferior and as such, derisive in nature. Thomas Hobbe revives the derisive theory

1. Aristotle, on the Art of poetry (trs.) by Ward, Indor,1920, Oxford. p.33

of laughter with his celebrated comment: Sudden glory is the passion which makes those grimaces called laughter. Other theoreticians see different aspects in the tenet of laughter. Darwin looks upon laughter 'primarily to be the expression of mere joy and happiness. The Darwinian proposition abounds especially in states of play. But in the states of play a secondary laughter seems to arise, associated not with joy or happiness in general, but with a specific emotional pleasure in experiences which would be frustrating or distasteful, if taken seriously. Hence, Darwin,though apparently contradictory to Aristotlian derison theory, faintly shares Aristotle's concept. Voltaire declaring 'Laughter always arises from a gaiety of disposition, absolutely incompatible with contempt and indignation' seems to open up a new angle. Spinoza in his insistence that 'laughter and jest are a kind of joy' explicitly rejects the derison theory. Bharata in the East is the first master attaching importance to humour and furnishing details of the same in connection with his deliberation of *rasa* in his celebrated work, the *Nāṭyaśāstra*.

Unlike Aristotle, Bharata is more comprehensive and systematic in his outlook on humour. While delving deep into the realm of *rasa* the latter accords humour (*hāsya*) proper importance and a distinct place by tracing its relation to *rasa*. *Rasa* is an aesthetic constituent and is manifested by the artistic nourishment to the extent it helps *sahṛdaya* to relish a permanent mood imbeded in the innate nature of man. The permanent mood involves a number of minor attendant feelings known as *vyabhicārī* or *sañcāribhāva*-s. The physical manifestations which arise out of these states are called ensuants (*anubhāva*-s) which help to exhibit the sentiment itself by tracing its process of growth and final unfolding.

According to Bharata the comic sentiment is the outward expression of the permanent mood—laughter latent in man. The factors stimulating laughter enunciated by Bharata are odd name, dress and behaviour, insensibility to the norms of standard behaviour, absence of shame at deviation from accepted conduct, lack of limit in a desire or pursuit etc. Laughter with which the comic sentiment finds expression— according to Bharata—constitutes the appropriate gestures of the limbs like the throbbing of lips, nostrils and cheeks, the dilations

or contractions of the eyes, perspiration, reddening of face and holding of the sides of the body by the hand.[1]

Critical consideration of the contention of Aristotle and Bharata on humour leads to infer some notes of difference as stated below.

(1) Both Aristole and Bharata unequivocally point out imporpriety to be the basis of humour. In their insistence on *anaucitya* the former is suggestive and the latter is categorical. What Aristotle subtly hints at with words like 'inferiority' and 'deformity' Bharata states categorically. It is accepted by all sensitive thinkers under the sun that qualities less than average or normal are congenial to produce laughter. Abhinavagupta's comment — *'sattvābhavo hi hāsyaḥ'*[2] denoting deficiency of proper qualities generates laughter, is highly illuminating.

(ii) Bharata's distinction of humour in two categories— *Ātmastha* and *Parastha* corresponding to laughing at and laughing with finds no support from Aristotle. It is his own formulation but not free from criticism. In compliance with the generally accepted theory of *Rasa* explained by Abhinavagupta the locus of *rasa* is in the imaginative faculty of the *sahṛdaya*. Hence, Bharata's distinction of humour as *Ātmastha* (residing in oneself when one laughs) and *Parastha* (residing in another when a person or circumstances makes another laugh) seems irrelevant. Abhinavagupta criticises this view as *'asat'* (wrong), and says that such a distinction is possible only in the case of *vibhāva*-s and not of *rasa*. Despite such criticism Bharata in this respect seems to go far ahead of his age for subtly infusing psychological contours in his discussion long before Freud explored the mystery of psyche in Europe.

(iii) Bharata's classification of laughter under six heads — *Smita, Hasita, Vihasita, Upahasita, Apahasita* and *Atihasita* — is very long and does not find suitable English counterparts even till now. It is very recently that those terms are counterbalanced by terms like chuck, grin and laugh if the said six are reduced into three on the basis of function.

1. *The Nāṭyaśāstra* (tr.) Manmohan Ghosh, Calcutta, The Royal Asiatic Society of Bengal, 1950, pp. 1110-112.
2. *The Abhinavabhāratī* (G.O.S.etc) vol. I. P.340

Dr. Dilip Kanjilal forcefully pleads for three kinds of laughter *Smita, Vihasita* and *Apahasita.*[1] Despite the elaborate list furnished by Bharata, Sanskrit poetics remains silent on the kind of smile to which Shakespeare refers in the words 'one may smile and smile and yet be a villain.' The note of crookedness latent in laughter finds no reference in the Sanskrit humorists.

Apart from impropriety, other factors reponsible for evoking laughter are the decrease of personality and malice. By decrease of personality a character indulges in such action as makes him ridiculous to others. The craze for a life of pomp and gay even at the cost of borrowing for which one is susceptible to hatred of others is an example. King Lear's desire to hear with his own ears how his daughters love him is laughable and reduces him to the level of a child. Malice in both English and Sanskrit poetics is admitted to provide a significant motif for laughter, though not of the benign kind. Dr. Raghavan speaks about ' a certain spitefulness into laughter.'[2] Bergson declaring laughter 'intended to humiliate[3] and thinking of making 'a painful impression of the person' against whom it is directed, upholds spitefulness in connection with humour. Dr. S.C. Sengupta commenting on comedy in *An Introduction to Aristotle's Poetics* contends that malice is essential to one kind of laughter in satire.[4] This is true, because the sight of plight or helplessness of one placed in a better position in life than the average run of men evokes laughter out of spitefulness. This sort of laughter finds manifestation in satire which is one of the shades of humour.

Other popular shades of humour in English are wit, lampoon and burlesque corresponding to Sanskrit '*Chhala, Utpreṣṇa*' etc. which I shall take up now. The term wit at present connotes a brilliant paradoxical style and devotes a kind of verbal exprsssion which is brief, deft and intentionally contrived to produce a shock of comic surprise resulting in unearthing something hidden or concealed. The note of humour in 'wit' is easily perceptible despite its underlying intellectuality. It is for intellectual orientation that the note of humour

1. *Sanskrita Sāhitye Hāsyarasa,* Sanskrit College, Calcutta, 1964-1964, p.122
2. *The Comic element in Sanskrit Literature.*The Sanskrita Ranga, Madras, 1989.p.21
3. *Laugther* (tr) C. Bereson and P. Rosewell, London, 1911 pp.197-8
4. *An Introduction to Aristrole's Poetics* : A Mukherjee & Co. Calcutta, 1971, pp.126-7

in wit has no instantaneous appeal but once it is relished it lasts for long. The figure *Paryāyokta* in Sanskrit rhetoric provides examples of wit. One glaring example of wit in Sanskrit poetry may be cited from the poem, the *'Hayagrīvavadhaḥ'* where we get the description of the members of the harem of Rāhu, the node dragon's head, finding enjoyment being confined to a mere kiss. Rays of laughter are perceptible in the *Sahṛdaya* with the explanation that Viṣṇu's discus severed Rāhu whose head remained bereft of body. English wit may be compared with Sanskrit *'Chhala'* which is an intended speech perceptible only in terms of intellect and evoking laughter in the *Sahṛdaya* but irksome to others, who fail to appreciate the merit removing the veil.

Humour in wit is somewhat different from the humour dissipated from lampoon which is tantamount to castigation and hence a personal satire. Unlike wit embodying some intellectual notes, notes of scurrility are visible in lampoon. It is a kind of personal abusive satire and perhaps the worst form of satirical writing. Sanskrit dramatic rhetoric *'utpreṣaṇa'* has some sort of affinity with lampoon. In Kālidāsa's The Śākuntala (Act.V) Śārṅgarava's speech to the king in the form of castigation for forgetting Śākuntala and telling the latter not to forget her further is striking testimony to this direction.

It is pertinent now to discuss the appeal of humorous literature. No doubt laughter is a benediction for most people, torn in worries and anxieties in the worldly life. A ray of humour dispels the dark and the grave, very often shrouding life. Since literature deals with life, humour in literature is expected to have an outstanding appeal. But does humorous literature in all languages carry analogous appeal? Perhaps so. Sully's comment on the appeal and effect of laughter is universally acceptable: 'Nothing, indeed seems to promote sympathy more than the practice of laughing together. Family affection grows in a new way, a reasonable freedom is allowed to laugh at one another's mishaps and blunders.'[1] The experience of joy and pleasure gained in terms of laughing is as good as divine blessing to the Sanskrit humorists but the western view on the appeal of humour promotes the utilitarian aspect in terms of looking upon it as a means for freeing the repressed self by the taboos of culture and civilization.

1. *An Essay on Language.* p.417

Sanskrit Literature and Theories of Management

Dr. S.L. Goel

Public Administration and Our ancient Sanskrit Scriptures

Public Administration as a discipline is said to have originated in U.S.A and President Wilson is considered to be the father of this discipline. It was defined as that branch of knowledge, which is concerned with the activities carried out by the Government.

Woodrow Wilson's essay, 'The Study of administration' may be taken as the starting point. In 1887, Woodrow Wilson said, "The science of administration is the lastest fruit of that study of the science of politics, which was begun some twenty-two hundred years ago. It is birth of our own century, almost of our own generation." According to Wilson, a science of administration should seek to "straighten the paths of government, to make its business less unbusiness like, to strengthen and purify its organisation, and to crown its duties with dutifulness." Administration, according to Wilson, is concerned with the execution and implementation of law.

The Minnowbrook Conference of 1968, which was also called Youth Conference on Public Administration, was a result of a paper published in Public Administration Review in 1968 by Waldo on "Public Administration in a time of Revolution" and also due to the restlessness of young scholars and practitioners of the New Discipline. This gave birth to what is known as "New Public Administration." The Conference debated on for major issues—relevance, values, equity and change. The participants of the Conference wanted that public administration should be value loaded to take care of social justice or equity and thus help the underprivileged. Organisation should be designed to promote client loyalty and programme loyalty. It was stressed that public administration must attend to social problems.

What has been called here as New Public Administration, actually existed in more advanced stage in our Sanskrit literature.

The best definition of the purpose of Public Administration can be traced in our Vedic benediction.

सर्वे भवन्तु सुखिनः सर्वे सन्तु निरामयाः।
सर्वे भद्राणि पश्यन्तु मा कश्चिद् दुःखभाग्भवेत्॥

May all humanity be happy
May all be without disease
May all witness auspicious sights
May none have to undergo suffering

Dharma comes from the root *'dhṛ'* which means to hold or uphold; that by which people are held and sustained together is *Dharma*. In the *Mahābhārata*, Ṛṣi Utthya says to King Mandhātā: *Prabhāvārthaṁ hi bhūtānām Dharmaḥ sṛṣṭaḥ svayambhuvā* (प्रभावार्थं हि भूतानां धर्मः सृष्टः स्व्यम्भुवा) The All-Pervading one has instituted *Dharma* for the common good of all beings.[1]

Let us mention the definitions of various concepts of administration, as contained in our ancient wisdom.

The tenth century work *"Nītivākyāamṛta"* discusses in detail the nature and scope of administration. The author of this work is a Jain Poet, Somadeva Suri. The very opening words of this work are interesting.

अथ धर्मार्थकामफलाय राज्याय नमः।

I bow to the Kingdom, which bestows the fruits of good conduct, wealth and pleasures of life.

He begins his work, bowing reverently to the Kingdom itself. He clarifies in the very beginning that it bestows the benefit of achieving all the *puruṣārtha*-s (life-goals) of all people. Further, if the administration has to be good, admirable and has to win the approbation of all the people, a mental resolve and attitude to look

1. *Mahābhārata* (published by Gita Press, Gorakhpur, India, 1988), *Śānti Parva*, Chapter 90, verse 19. All references in the essay pertainng to the *Mahābhārata* are from this publication.

after all the people on an equal footing should take root in administration. To quote the words of Somadeva Sūri:

सर्वसत्वेषु हि समता सर्वाचरणानां परमाचरणा ।

The philosophy of "Equality of all living beings" is not only important in the field of religion, but also relevant for good governance i.e. for the maintenance and stability of the society. The administration has to uphold this cause. Somadeva Sūri also states that it is the duty of administration to assist each and every citizen to achieve equally all the three *Puruṣārtha*-s— *Artha, Kāma* and *Dharma.*

समं वा त्रिवर्गं सर्वतः धर्मार्थाविरोधेन कामं सेवेत ततः सुखी स्यात् ।

It is the responsibility of the Administration to fulfill the normal and legitimate desires of every citizen, provided that they do not interfere with the *Dharma* or *Artha* in vogue. That is why the dual function of administration is recognized as protecting the good (*śiṣṭa-rakṣaṇa*) and punishing the evil (*duṣṭa-śikṣaṇ*a). He, who does not protect the valid interests of the citizens, is not a King at all.

To discharge these two responsibilities the Administration should have discipline and order, as well as firmness and courage.

There should be an order (*Krama*) in the administration to protect the honest and good citizens. It includes social stratification, judicial system, legislative system, division of the Executive, selection of counsellors and ministers (*amātya*-s) as defined by Kauṭilya and others. Kauṭilya suggests a department of administration called "*Kaṇaktaśodhana*". This is a department, which will "remove thorns (hurdles) and make the path of administration easy and smooth". The hurdles in administration include attempts to disrupt peace— politically and socially, dishonest and cruel officers; officers who engage in misconduct with utter disregard to their responsibility, selfish officers who neglect the interest of people. Kauṭilya includes thieves, dacoits, murderers and tormentors of citizens also in their group. He suggests that to supervise this department three *Pradeṣṭṛ*-s (meaning Ministers or *amātya*-s) should be appointed, and that a judicial body should back them. He hopes that this system will help mitigate quickly the malpractice in administration; and corruption

among officials and misconduct of the officers would effectively be curbed.

The raids on many senior Custom officials reveal the relevance of Kauṭilya today more seriously than in the past. The Tribune Editorial "Looters not law enforcers" proves the need of understanding Kauṭilya to enforce transparency, honesty and good conduct among officers on top priority. Kauṭilya has advised to keep a constant vigil on Government functionaries entrusted with wide discretionary financial powers to avoid huge embazellements taking place in present times. In the recent past many instances of top brasses engaged in unholy scams of various notions and shades have shaken the conscience of the Nation. The tenets of financial management as propourndеd by Kautilya may prove highly relevent to day.

We should note that Somadeva Sūri states that along with this "*Krama*" there should also be "*Vikrama*"

Thus, honest, efficient and wise statesmen are of supreme importance in the administration which strives to achieve the all round welfare of the individuals , as well as the well being of society. Hence, Somadeva Sūri observes:

परमराजकं भुवनं न तु मूर्खो राजा ।

It is better for the State to be without a King than to have a King who is not prudent, discreet, farsighted and selfless.

It is the prevailing doctrine in the *Arthaśāstra* that good administration (*surājya*) is ensured only when the administrative machinery appreciates that the State is not there to serve the private interests of the Kings and his officers, but that the Kings and his, officers are there to accomplish the welfare of people. An administration which only exploits and deceives people cannot be expected to establish a *Surājya*.

It can thus be seen that the ancient and medieval political acumen and administrative wisdom can be a beacon light to a considerable extent for achieving an effetive administration and for establishing the *Surājya* based on our traditional ideology.

Secondly the latest concept in Pubic Administration and Mangement is Human Resource Development (HRD). The foreign

models are finding no answer to achieve HRD. To quote Prem Saran in his article "Right Brain Management: Need of the Hour" in *MIG*, July-Sept.2000 rightly observes that Human Resource Development has become the key functional area in Public Administration, and the Management in general. Since technology per se no longer grants sufficient competitive advantage in today's global world of accelerated dissemination of information and knowledge. People resources are, therefore, to be optimally tapped for organisational excellence, and here again the over-emphasised left brain skills of analysis and logical manipulation are being found to be insufficient to meet the transformational needs generated by quickening change.

To sum up, my above simplified version of the traditional Indian technique of *Kuṇḍalinī*-visualization can provide the basic tool for such a radical and humanistic transformation. It, therefore, constitutes a cross-culturally valid and powerful model of whole-brain functioning, and thus of Human Resource Development. In other words, it can really bring out the human side of human organisational enterprises, in the coming years of this new millennium.

Good Governance

Good governance has failed in most of the countries as it is based on false presumptions of human nature and reality. Our ancient scriptures have defind the duties of public officials which can sustain public good.

Tasmācchāstram pramānaṁ te kāryākāryavyavasthitau/
Jñatvā śastravidhānoktaṁ karma kartum inhārhasi//[1]

One ought to understand what is duty, and what is forbidden in the commands laid down by the scriptures (*Śāstra-s*). Knowing such rules and regulations, one should behave as ordained by scriptures.

Lord Kṛṣṇa further says:

Pravṛttim ca kāryākārye bhāyabhaye/

Bandhaṁ mokṣaṁ ca yā vṛttiḥ buddhiḥ sā Pārtha satvikī//

O Pārtha! that understanding by which one knows what ought to be done and what ought not to be done, what is to be feared

1. *Gītā*, Chapter XVI, Verse 24)

and what is not, what is obligatory and what is permitted, leads to the righteous path (sāttvikī pravṛtti).[1]

O virtuous and prosperous king, be knowledgable about your conduct as protector of the learned, and impeller towards our progress and prosperity. Be in control of your passions, and conduct yourself in a righteous manner. Be a friend to us. Know the conduct as laid down by all sages.[2]

Mahābhārata

In *Mahābhārata*, after the Great war, King Yudhiṣṭhira approaches his wounded grandfather, asks him to give a discourse on the concept of common good, duties and morality of a King, his officials, and the public. Bhīṣma, the grandfather, thus answers:

1. The eternal duties of kings are to make their subjects happy, to observe truth, and to act sincerely.[3]

1. A King guided by conducting righteously (*Vyavahāreṇa śuddham*) and devoting his life in the service of his subjects acquires fame and immortality, both here and hereafter[4].

3. The foundation of good governance is *Dharma* (righteousness). The King, his ministers and state employees who have taken the oath of their offices to uphold *Dharma* and to act in accordance with the common good, must not act unjustly or unethically so as to secure their private good through selfishness. If they do not behave appropriately, they all will surely go to hell along with destroying the moral basis of governance[5].

4. The main purpose of a King is to protect *Dharma* and to bolster righteousness and to be free from indolence and desires. One should know that a King is defender of all (*Lokasya Rakṣitā*)[6].

---

1. *Ibid.*, VIII. 30
2. *Yajurveda*, VIII. 50
3. *Mbh.*, *Śānti*, LVIII. 11
4. *Ibid.*, LXXXV.2
5. *Ibid.*, LXXXV. 16-17
6. *Ibid.*, XC.3

1. Brhamā has created the King to be the protector of the *Varṇa* and public order [common good] so that they discharge their several duties according to their *Dharma* and rank.[1]

2. Thus conducting himself (and) ever intent on (discharging) his (prescribed) royal duties, a King shall order all his officals (to work) for the good of his subjects.[2]

Through these and various other verses, moral tone has been set for the conduct of a King, and good governance of the kingdom.[3]

Although the book written by Kauṭilya (Prime Minister of King Candragupta, 321 BC-296 BC) is not considered a part of *Dharma Śāstra*-s (scriptures), nevertheless, it is the greatest Indian treatise on the art of government and administration, the duties of kings, ministers, officials and the art of diplomacy. For exmaple, a king is expected to behave in the most righteous manner:

1. In the happiness of his subjects lies his happiness; in their welfare his welfare, whatever pleases him (personally) he shall not consider as good, but whatever makes his subjects happy, he shall consider good[4].

2. The King should look to the bodily comforts of his servants by providing such emoluments as can infuse in them the spirit of enthusiasm to work. He should not violate the course of righteousness and wealth...Thus, the King shall not only maintain his servants, but also increase their subsistance and wages in consideration of their learning and work[5].

The illustrations given above denote a high moral tone assigned to those who govern and act as stewards of governance. For them, there is ample spiritual guidance for good behaviour. People who govern have been advised that good governance is sustained by adhering to a trinity of moral duties ultimately resulting in *Sarva Karma,* maintaing *Sarvalokasaṅgraha* and aiming for the *Sarvahite rataḥ.*

1. *Manu.*, VII. 35
2. *Ibid.*, IX. 324
3. *Arthaśāstra,*
4. *Ibid.*, I. XIX. 39
5. *Ibid.*, V. III. 247, 249

These three dictums emanate from certain religious foundations which have been examined above, and which support the contention that governance is a moral endeavour.

Corruption: Corruption is becoming cancerous and we are finding no answer to this problem. Kauṭilya in his *Arthaśāstra* has given 40 ways of embezzlement and ways to control it.

The eighth indicator of good governance is the carrying out of preventive and punitive measures to punish corrupt government servants, judges or jailors. Kauṭilya had no good opinion about financial integrity of officials and hence, wanted close control and supervision over them. As he says, a government servant misappropriates public money as inevitably as one tastes honey placed at the top of one's tongue. He lists 40 ways of embazzling government funds; modern-day civil servants must have to find many more ways. But Kauṭilya is very practical, when he says that it is as difficult to be sure about the honesty of an officer as to find out whether or not fishes in the water are drinking water. Present-day working of the government departments and private commerical enterprises corroborate this fully. However, Kauṭilya could do no more than prescribe that severe penalty was to be imposed on the delinquents. Some writers, Umesh Kumar among them, however, opines that awarding death sentence to a jailor and confiscating his property, if he lets out a prisoner or to rapists of an Aryan woman, is too harsh. But the provision sends a clear message to the wrong-doers and such deterrence is essential for ministers in contemporary times, for Lok Pal may also be an eye-wash as the Lokayukta indeed is[1].

It is possible to mark the movements of birds flying up high in the sky, but it is not possible to ascertain the movement of government servants of hidden purpose."[2]

Kauṭilya emphasizes certain administrative qualities worth emulation in modern-day administration. Some of them are uniformity in administrative practice; competent ministers; and the king possessing qualities of leadersip, intellect, energy, good moral conduct and

1. Prem Saran, Right Brain Management, Need of the Hour, in *MIG*, July-Sept., 2000
2. R.Shamashastry: *Kauṭilya's Arthaśāstra*, Mysore, Sixty Edition, p.70 (2.9.26-36-381)

BVP-241

physical prowess. Above all, he must not be dilatory in his decision-making and allow things to drift.

The success of any government depends upon the effective collaboration of its citizens. All the books on civics would emphasize civic consciousness for the progress of the country. This is possible only if our eductional system and mass media are re-oriented to character-building among the people. People's character is the ultimate source, which can supply kinetic energy for modernization and development. Swāmi Vivekānanda rightly says:

"The national ideals of India are renunciation and service: intensify her in those channels, and the rest will take care of itself."

He further adds:

"What the World wants is, character."

"Swāmi Vivekānanda has put beautifully the ideals of service which must be practised by the public services:

"It is great privilege
for all of us to be allowed
to do anything for the world;
in helping the world
we really help ourselves."[1]

Besides, our ancient Sanskrit literature is full of all concepts of Administration and management, which, if practised, can transform the shape of society in the global context. The developed world through many ways are using exploitative administration and keeping 66% of the people of the world in poverty, hunger, disease, etc. What is needed is the concept of administration, which can maintain peace in the world.

Even the concepts of inter-personal relationship, leadership, delegation of duties and responsibilities are well defined in *Rāmāyaṇa* where People's participation was at the height of its glory. How people participated in *Rāmarājya* is worth emulation—all from low to high. This was realized by President Roosevelt in 1919, when he said,

1. S.L. Goel, *Modern Management Techniques*, New Delhi, Deep & Deep, April 2000

"poverty anywhere is danger to prosperity". So, if we want peace, stability and happiness in the world, we should follow the true concept of management, which can usher in an era of peace and success.

An interesting feature of our ancient literature is that the entire administrative edifice is based on Ethics, which is vital for the development of the country. At present, ethical values are at the lowest ebb. Bata K.Dey has rightly said that Public life is in a desperate state today, with vice-regal regalia dominating it with its fierce ferocity and crushing criminality, sounding the death-knell of ethicality, morality, and value system. There is dire need to save it. Public men—at whatever station of life they function—must be 'men' for the public; leaders must lead; and, most importantly, politicians must stop 'politicking'. Public opinion, which is often branded as meaning neither public nor opinion, must be built up against acceptance and tolerance of unethical behavior and action by anybody, howoever high and mighty he may be. Crisis of confidence, which admittedly is a function of culture, must be restored in public life; otherwise, the ancient civilization that we boast of, will be no more. There will remain no public, no life, worth living, without ethics. This can be corrected if we follow the anicent scriptures:

A doctrine of vocation was enunciated several thousand years ago by Lord Kṛṣṇa in the *Bhagvadgītā*[1]

लोकसंग्रहमेवापि संपश्यन्कर्तुमर्हसि

In this verse, the word *'Loka'* has a comprehensive meaning which includes not merely the humanity, but entire cosmos and *'Saṅgraha'* means, as explained by Bal Gangadhar Tilak, "maintaining, feeding, protecting, and defending it (*Loka*) in a proper way, without allowing it to be destroyed. (From this author's perspective, this is a much better definition of the concept of 'sustainable development' compared to what the Brundland Commission suggested in its *Our Common Future*). Because in the final analysis, securing universal welfare by one's action is the ultimate measure of a human being, but more so of those who hold the public office. And the main

1. *Bhagvadgītā*, III. 20

reasons why people holding public office ought to behave in a good manner. This is further explained in *Gītā:*

यद्यदाचरति श्रेष्ठस्तत्तदेवेतरो जनः ।
स यत्प्रमाणं कुरुते लोकस्तदनुवर्तते ॥[१]

Whatever deed is done by *Śreṣṭha* people (in public offices), that community follows. Thus, public officials have a much heavy moral load on their shoulders to carry[2].

1. *Ibid,* III. 21
2. Bata K.Dey Fithus, Maladies and Remedies, in *IJPA,* July-Sept.1995

Sanskrit:Ever - Living Language as means of Cultural Communication

Prof. Muneshwar Jha.

It is a trite saying but nonetheless very true that Sanskrit is the soul of India. For the last five or six millenia Sanskrit has been the vehicle, the symbol as well as the expression of the Indian humanity and Indian culture. The Veda proclaims:

yathemām vācam kalyānīmā. Vadāni janebhyaḥ.[1]

Sanskrit is the language of the whole community. It is a common language, not confined to any particular community.

For the first-hand knowledge of India's creed and codes, laws and literature, philosophy and science, the knowledge of Sanskrit is indispensable. Sanskrit represents our national ethos and it stands for the national integration. At the same time as cultural communication it is the open door for one world. India will lose in breadth and depth, its stability and cultural richness, if it is severed from Sanskrit. All the things for which India is hailed as high in the world are enshrined in Sanskrit.

Sanskrit, we may rightly say, is India and India is Sanskrit. Sanskrit is the embodiment of Indian culture and civilization. India cannot be thought without thinking of Sanskrit. It is said:

Bhāratasya pratiṣthe dve

Sanskṛtaṃ sanskṛtiśca dve/

When we talk about the potentiality of India, we mean only two things, Sanskrit the language and Sanskṛti, the culture or the content. Sanskrit is the history of India, the history of all the good things for which India stands. According to the report of Sanskrit

1. *Śuklayajurveda*, 26.2

Commission, set up by the Government of India, "the Indian people and the Indian civilization were born, so to say, in the lap of Sanskrit and it went hand in hand with the historical development of the Indian people, and gave the noblest expression to their mind and culture which have come down to our day as an inheritance of priceless order for India, may, for the entire world." Sanskrit with its philosophical insight and humanist inclusivity has flourished and evolved through the millenia tenaciously yet flexibly in different historical periods and in different shades.

Pt. Jawaharlal Nehru, our first Prime Minister of Independent India and a first rate savant of international repute, in his book *The Discovery of India* has quoted Max Müller's classic words which expand the intrinsic worth hidden in Sanskrit culture and ethos.

Max Müller's proclamations are:

"If I were to look over the whole world to find out the country most richly endowed with all the wealth, power and beauty, the nature can bestow—in some parts a paradise on earth—I would point to India".

"If I were asked under what sky the human mind has most faithfully developed some of the choicest gifts, has most deeply pondered on the greatest problem of life and has found solutions of some of them which will deserve the attention of even those who have studied Pluto and Kant, I should point to india".

"And if I were to ask myself from what literature we here in Europe, who have been nurtured almost exclusively on the thoughts of Greeks and Romans and of one semitic race, the Jewish, may draw that corrective which is most wanted in order to make our inner life more perfect, more comprehensive, more universal, in fact more truly human, a life not for this life only, but transfigured an eternal life,—again I should point to India."

On his part Pandit Nehru opined that the most striking and illuminating discovery of India lies in the cultural communion enshrined in Sanskrit. His remarkable words are:

"If I was asked what is the greatest treasure which India possesses and what is her finest heritage, I would answer unhesitat-

ingly it is the Sanskrit language and literature, and all that it contains. This is a magnificent inheritance and so long as this endures and influences the life of our people, so long the basic genius of India will continue."

Language is taken for granted. But for human beings it is a vital force. Language allows us to convey our emotions, to share ideas and to create new forms of expressions and to communicate our most intimate thoughts.'Language', as says Sapir, 'is felt to be a perfect symbolic system in a perfectly homogeneous medium, for handling of all references and meanings that a given culture is capable of.' Language is not only symbol, it is more than symbolization. It is a sort of recreation. As Harris Jonestour has said, "Language is deeper than frames, it transgresses against the frames that would make prisoners of eternity in the name of one creed or dogma or ideology." Stability in language is a fiction. A potential language like Sanskrit is ever living.

As a linguist I would like to call the attention of the scholars into the cultural transmission of language. There are two questions before us? What is culture? What is the role of language in transmission of culture?

As for culture it may be noted that life is an unending process and to ensure its continuity the culture of the community is to be conserved. The human race by its actions and interactions with environment has accumulated a vast store of knowledge and experience which shaped man's mode of life. It is culture. It is different from civilization, which is always changing. Culture is the prop on which life stands. It transforms individuals and organised groups. If the culture is not preserved, all human knowledge and experience will be lost to the suceeding generations.

Without preservation of Culture life would be at a stanstill and the growth of civilization will be impossible. Life would become more complex and charmless. As such the conservation of culture becomes all important. It is the language that conserves our Culture.

What is important in this context to state that Sanskrit has become the synonym of Sanskriti,Culture. To highlight the importance of Sanskrit language the propagation of Sanskrit on cultural or literary

level is essential. The importance of Sanskrit in the realm of Cultural Communion is historical, as Sanskrit has been the symbol of the universal culture and humanity. Its importance in the present day of globalisation cannot be minimised. As language Sanskrit is unique, something so special that it is the open window through which we view the universal life. It has the universal educative value.

I would like to quote here Mr. M.A. K. Halliday at length from his book *'Language as Social Semiotic'*.

"Education may sound less exciting than social engineering, but it is older concept and one that is more relevant to our needs. If the engineers and the town-planners could mould the physical environment, it is the teachers who exert the most influence on the social environment. They do so not by manipulating the social structure (which would be the engineering approach) but by playing a major part in the process whereby a human becomes social man. The school is the main line of defence against pollution in the human environment."

Further, according to Mr. Halliday, "the rubbish creep, the contamination of air and water, even the most lethal processes of physical pollution appear to be more tractable than the pollution in the social environment that is caused by prejudices and animosity of race, culture and class."

It is, therefore, necessary to invoke all with the famous Upaniṣadic *mantra*:

Uttiṣṭhata Jāgrata Varānnibodhata

Awake and rise. Enlighten yourself and to society with the new message of seers. Make others awake and arise.

This leads us to the inner notion of language, which, may go outside practical linguistics. To me language is revelation or realization.

As the revealed language Sanskrit is the documentation which evokes the spiritual and aesthetic characters of Indian culture, which is universal in nature.

Cultural semistics in Sanskrit is harmonied with the spirituality. Indian spirituality is really an immersion of the soul into the universal

current of life. It is the realization of all pervasive divinity. So says *Īṣopaniṣad*:

> *Īṣāvāsyamidaṃ sarvam*
> *yat kiñcica jagatyām jagat,*

All this, whatsoever, is individual is in the universal motion. It is pervaded by one Great Lord or the light.

This spiritualistic philosophy has been indispensable for the upholding of human dignity and moral order. Sanskrit has nurtured the age-old culture into humanist inclusivity.

Our Vedāntic philosophy has put the spotlight on the intrinsic and incomparable worth of each and every human being:

> *Jīvo brahmaiva nāparaḥ/*

It is the philosophy which is above all distinctions of caste, creed, religion or race. It upholds the high ethical standard; in it social and moral ideas thus advocated are revolutionary in character.

The idea of oneness or unity results in good morality. The difference or duality generally leads to indifference and enmity. The wise always think of the whole universe as their own family.

> *Ayaṃ nijaḥ paro veti gaṇanā laghucetasām/*
> *Udāracaritānāṃ to vasudhaiva kuṭumbakam//*

The spiritual ideal of oneness makes us consicous of mutual oneness. The humanity turns into one family, where the suffering of other and the pleasure of one is the pleasure of other. In the modern age of democratic life this principle of universal brotherhood is conducive to the universal peace and happiness. The social motto has no other ambition except the peace and prosperity to all.

> *Sarve bhavantu sukhinaḥ sarve santu nirāmayāḥ/*
> *Sarve bhadrāṇi paśyantu mā kaścid duḥkhabhāg bhavet.*

All be happy, all be hale and hearty!

All have good opportunities.

No body should suffer.

The attitude of harmony and sympathy of the Sanskrit thinking is the invaluable gem of insight into truth and ultimate reality. The

collective Indian psyche or social consciousness is our cultural legacy which is eternal.

Mahābhārata, which is an encyclopaedia of culture, a book dealing with *dharma,* ethics or religion, *Artha,* economy or wealth, *Kāma,* pleasures or happiness and *Mokṣa,* salvation, has placed humanism above all.

Nahi mānuṣāt śreṣṭhataraṃ hi kiñcit/

Nothing is greater than MAN or Humanism. The highest religion is to make all happy:

Vedāhaṃ jājale dharmaṃ
sarahasyaṃ sanātanam/
Sarvabhūtahetaṃ maitraṁ
Purāṇaṃ ye janā viduḥ//

so also,

Aṣṭadaśa purāṇeṣu
vyāsasya vacanadvayam/
Paropakāraḥ puṇyāya
pāpāya parapīḍanam//

These are the lofty cultural ideas which have found noblest expression in Sanskrit. In the concluding *Sūkta,* called *Sajñāna Sūkta* of *Ṛgveda* our ancient seer sang the highest life-philosophy in the following *mantra*-s:

Saṁgacchadhvaṃ saṁvadadhvaṁ
saṃ vo manāṁsi jānatām/
Devā bhāgaṃ yathā pūrve
saṁjānānā upāsate

Samāno mantraḥ samitiḥ samānā
samānaṃ manaḥ saha cittameṣām/
Samānaṁ mantramabhimantraye vaḥ
samānena vo haviṣā juhomi//

Samānī va ākūtiḥ
Samānā hṛdayāni vaḥ/

Samānamastu vo manaḥ
yathā vaḥ suhāsatiḥ//[1]

Assemble together, march together, speak together.

Let your minds be all of one accord. As those of old were of one accord.

The meeting place be common,

Common be the assembly,

Common be your friendly mind,

A common goal I lay before you all.

Your mind be of one accord

United be your thought,

As you smile happily

No idea would be loftier than this. To me, Sanskrit language is a language of revelation. As Patañjali has said: *Ekaḥ śabdaḥ samyag jñātaḥ suṣṭhu prayuktaḥ svarge loke ca kāmadhug bhavati.*

One word, well understood and well applied, fulfils all desires here on this world and there in the other world.

I would like to conclude my observations with the Vedic invocations, where *Vāk,* speech, is personified, word as the first creation and representation of spirit. It is the superb mode of communication and so also, it is the expression of the idea of the unity of the world.

In the speech hymn of *Ṛgveda* speech introduces herself:

I am the glamour, gatherer of all treasures

Most thoughtful, first of those who most worship;

Thus the lustre has established me

In many places with many homes to enter and to abide.

I verily myself announce and utter the word

That the lustrous and men alike worship,

I make the man, I adore the mighty,

I make him a seer, a *ṛṣi* and a learned.

1. *R.V. 10.191.2-4.*

I breathe a strong breath like the wind and tempest,

Which I hold together all existence,

Beyond the wide earth and beyond the heaven,

I have become so mighty in my grandeur.

Ahaṁ rāṣtrí saṁgamanī vasūnām,

Cikitusí prathamā yajñiyānām/

tāṁ māṁ deva vyadadhuḥ purutrā,

bhūristhātrāṃ bhuryāveśayantim.

Ahameva svayamidaṁ vadāni,

juṣṭaṃ devebhiruta mānuṣebhiḥ/

yaṃ kāmaye taṁ tamugraṁ kṛṇomi

taṁ Brahmāṇaṁ tamaṛṣiṁ taṃ sumedhām//

Ahameva vāta iva pravāmy-

ārabhamāṇā bhuvanāni viśā/

paro divā para enā pṛthivyai

tāvatī mahinā saṁbabhūva//[1]

Mass values are rooted in Sanskritic culture, where division of man is held in symbolic fashion. Cultural semiotics in Sanskrit is stimulated with humanist inclusivity. As such Sanskrit is ever living for cultural transmission.

In this context it would be tempting to quote HOMER who said in *ODYSSEY*:

"Come

Here let us feast and to the feast be joined,
Discourse, the sweeter banquet of the mind".

1. *Ibid.*, X.125. 3,5-8

Sanskrit Poets and a few Challenges

Dr. Venemadhava Shastri B.Joshi,

Some challenges have exercised remarkable contribution to the development of Sanskrit literature in general and of the classical Sanskrit literature in particular. Sanskrit stood hard to the contemporary challenges and responded in a peculiar way to come over those problems in its usual way. In view of its rich vocabulary, scientific structure, full-fledged grammar, it is very easy for Sanskrit to face those problems. A thorough study of this language encourages the reader to find solutions at least to most of the contemporary challenges. The computer, and coining the new words to the technical terms of English in the scientific field, are the two main challenges in these modern days to which Sanskrit is successfully responding.

Here in this article the word challenge is taken in another sense. The Sanskrit poets in view of the literary works of poets in the past think of excelling those works by parading their brilliance in their new compositions with new facets of innovations. They took it as challenge and tried hard to excel the works of predecessors'. The tradition of *Samasyāpūrti,* compositions of various *Bandha*-s like *Cakra Mahāyamaka, Samudgaka, Sarvatobhadra, Ekākṣarī* etc, are good examples for a challenge to Sanskrit poets. This kind of tendency of excelling others by more beautifying their compositions was found in the wake of a challenge. Let us try to understand the scope of challenges.

In the peak years of the history of classical Sanskrit literature, we find this kind of tendency of excelling the predecessors among the great poets after Kālidāsa. The burning example is of Māgha. Māgha, the author of *Śiśupālavadha* tried his best to excel Bhāravi the author of *Kirātārjunīyam* in all the peculiarities of his epic. The theme of *Kirātarjunīyam* grounds on the story of Śiva, whereas the story of Māgha *Kāvya* is based on that of Śrīkṛṣṇa just to aviod the so-called censure of imitation. Bhāravi starts his epic with the word *Śrī* in the *Vaṁśastha* metre whereas Māgha too starts with the same. Bhāravi uses the word *'Lakṣmī'* in the last verse of each canto, and Māgha makes use of the *'Śrī'* at the closing verse of each canto.[१]

The tenets of political science are dealt with in the second canto of the *Kirātārjunīyam*. Māgha, too, deals with the same in his second canto. Bhāravi composes various *Bandha*-s of *Śabdālaṅkāra* like *Ekākṣarī, Dvyakṣarī, Sarvatobhadra, Samudgaka, Mahāyamaka* in a canto in the context of battle. Māgha, too, brings those *Bandha*-s, more in number in the descriptions of battle. Long descriptions of mountain, seasons, sunset, sunrise, etc, are fairly found in *Kirātārjunīyam*, and the same are brought by Māgha to succeed Bhāravi.[२] Thus, Māgha might have taken it as a challenge to transgress Bhāravi in composing an epic.

Bhaṭṭi, the author of *Rāvaṇavadha* took it as a challenge to write his epic as if to illustrate the grammatical rules dealt with in the aphorisms of Pāṇini.[३] It is heard that Bhaṭṭi was teaching Pāṇini's grammar to his pupils when an elephant or some animal passed by

१. दिनकृतमिव लक्ष्मीस्त्वां समभ्येतु भूयः ॥किरात.१.४५
पुरः सुरमुनाविन्दोः श्रियं बिभ्रति ॥ माघ.१-७५

२. Māgha describes the *Raivataka parvata* in the whole of the canto as Bhāravi does the *Indrakīla-Parvata* in a canto.

३. दीपतुल्यः प्रबन्धोऽयं शब्दलक्षणचक्षुषाम् ।
हस्तादर्श इवान्धानां भवेद्व्याकरणादृते ॥ रावणवधम्-१

in between the teacher and the taught. Hence, this procedure of *Anadhāya* inspired him to write this epic as an illustrating work. This serves the purpose of a challenge.

At a later date Sanskrit poets cherished their deep inclinations towards showing something new in their literary works. This tendency itself gave rise to a sense of challenge. The *Rāghava-Pāṇḍavīyam* by Kavirāja is full of pun. Every verse can be interpreted in favour of both the family members of Rāma and Pāṇḍavas. The poet took it as a challenge and composed this epic.

Ghaṭakarpara, the author of a short poem *Ghaṭakarapara-kāvya* of twenty two verses threw an open challenge to poets who could surpass him in composing *Yamaka*-s. Further, he declared that he would supply water in a broken pot to him who would compose better *Yamaka*-s.[१]

Among the writers of *Campū Kāvya* Ananta Bhaṭṭa, the author of *Campū Bhārata* is said to have taken a vow to exceed Navakālidāsa the author of *Bhāgavata Campū* by composing another *Bhāgavata Campū*. This he took as a challenge and composed *Bhāgavata Campū* and *Bhārata Campū*.[२]

Among the dramatists Śrīharṣa and Bhavabūṭi wrote three dramas just to surpass Kālidāsa who had written three dramas. While composing these dramas they might have cherished a sense of challenge in their heart of hearts. To surpass the dramas of Kālidāsa, Bhavabhūti declares that he has not written his drama i.e. *Mālatī-*

१. भावानुरक्तवनितासुरतैः शपेय-
मालभ्य चाम्बु तृषितः करकोशपेयम् ।
जीयेय येन कविना यमकैः परेण
तस्मै वहेयमुदकं घटकपरेण ॥ घटकर्पर०, २२

२. The *Bhāgavata Campū* of Ananta Bhaṭṭa is not at all found so far. Nor even any source for his statement of challenge is traced. It is found only in tradition.

Mādhava for those critics who would try to find faults with it. He openly declares that he worte it for that person who is similar to himself in temperamernt to appreciate his drama on this earth today or tomorrow in his endless space and time.[१] This statement of Bhavabhūti is in the wake of challenge. Another sense of challenge is also suggested by his words when he says-"Sarasvatī is following me like an obedient wife.[२]" In other words, he was pronouncing a challenge that he would write any kind of piece of poetry in Sanskrit.

Jagannātha, a renowned lyricist openly declares that none but *Dillīśvara* on the earth is capable of fulfilling his desires.[३] He also announces with a sense of challenge that he would not quote others' verses as examples in his rhetoric treatise i.e. *Rasagangādhara.*[४]

In the *Gaṅgālahari,* Jagannātha speaks in a challenging tone that his devotion to Goddess Gaṅgādevi is bereft of any selfish motive. He styles his devotion in swearing words.[५] Thus, we have good many instances of Sanskrit poets with similar challenges.

The method of *Samasyāpūrti* is a peculiar kind of challenge to poets. One line (a foot of a verse), usually the last line, is given and a poet has to compose the remaining three feet of that verse. The *Bhojaprabandha* of Ballālasena is a peculiar work in which there are number of examples for *Samasyāpūrti*-s. The king once beheld a woman, dovoutly serving her husband, and her child slowly started crawling towards the fire. She immediately cast her imploring glance at the Fire God and requested him not to burn her child. Conse-

१. ये नाम केचिदिह नः प्रथयन्त्यवज्ञां जानन्ति ते किमपि तान्प्रति नैष यत्नः।
उत्पत्स्यते मम तु कोऽपि समानधर्मा कालो ह्ययं निरवधिर्विपुला च पृथ्वी ॥मालतीमाधवम् १
२. यं ब्रह्माणमियं देवी वाग्वश्येवानुवर्तते। उत्तररामचरितम्, १.२
३. दिल्लीश्वरो वा जगदीश्वरो वा मनोरथान् पूरयितुं समर्थः। अन्येन केनापि नृपेण दत्तं काषाय वा स्यात् लवणाय वा स्यात् ॥
४. निर्माय नूतनमुदाहरणानुरूपं काव्यं मयात्र निहितं न परस्य किञ्चित्। रसगङ्गाधरम्
५. शपे तुभ्यं मातर्मम तु पुनरात्मा सुरधुनिः। स्वभावादेव त्वय्यमितमनुरागं विधृतवान् ॥ गङ्गालहरी, ३४

quently, the child started playing freely with fire without being burnt by it. The king was taken aback by this and announced one line as हुताशनश्चन्दन-पङ्कशीतलः in his court the next morning. It was Kālidāsa who composed the reamining three lines as follows:

सुतं पतन्तं प्रसमीक्ष्य पावके,
न बोधयामास पतिं पतिव्रता।
तदाभवत्तत्पतिभक्तिगौरवात्
हुताशनश्चन्दनपङ्कशीतलः[१] ॥

On another occasion when the king was taking his bath, a lady was carrying a golden pot full of water, but it slipped away when she lost herself in beholding the handsome king and the pot, while rolling down from the stair case resounded like टटं टटं टं टटटं टटं टम्। The king gave the same line as *Samasyā*[२] for the poets and Kālidāsa composed the verse as follows-

राजाभिषेके मदविह्वलायाः
हस्तच्युतः हेमघटो युवत्याः।
सोपानमार्गे प्रकरोति शब्दम्
टटं टटं टं टटटं टटं टम्॥[३]

Thus, this system of *Samasyāpūrti* is a silent challenge to poets.

In the field of Śāstric compositions one scholar is refuting the views of others and tries to declare with all the emphasis at his command that his views are correct ones. Śrīharṣa in view of this sense of challenge wrote his work entitled—*Khaṇḍanakhaṇḍakhādya* in which the refutation is suggested in the very title itself. Generally

१. भोज प्रबन्ध, २३२

२. Number of sentences are given as *Samasyā*. क्रियासिद्धिः सत्त्वे भवति महतां नोपकरणे। चन्द्रं गतो मानवः। नन्दाम निन्दाम वा। पिपीलिका चुम्बति चन्द्रबिम्बम्। इत्यादीनि वाक्यानि।

३. भोजप्रबन्ध, ३१७

most of the Śāstric treatises abound in this kind of literary debates in the wake of challenge.[१]

Some of the epithets like महावादी[२], प्रतिवादिभयंकर:, वादीभपञ्चानन: and others suggest the debates in which hot discussions were taking place in the background of challenges. The author of *Śaṅkaradigvijaya* describes the debate between Śrī Śaṅkarācārya and Maṇḍanamiśra in which both took a challenge of victory, and the defeated party should change its *Āśrma* i.e. from *Sanyāsāśrama* to *Gṛhasthāśrama* or vice versa. Similar debate on *Alaṅkāraśāstra* between Jagannātha and Appaya Dīkṣita is said to have taken place in the court of the king. Thus, we learn that these debates were taking place in the wake of challenges.

Another most important example of a challenge in Sanskrit is the tradition of *Aṣṭāvadhāna* or *Daṣāvadhāna* or *Śatāvadhāna.*

The *Avadhāna* is an art that depends on the intellectual capacity and perceptional adeptness of man. The art of *Avadhāna* is exercising control over the mind and focussing it on relevent matters. The scholar presenting this art is called *Avadhānī.* The person who asks him questions is called *Pṛcchaka.* The *Avadhānī* composes metrical verses in Sanskrit on the topics specified by the enquirer. In spite of interruptions in the form of ringing the bell, irrelevent questions, numerical frame work (*Saṁkhyābandha*), etc. which may upset his concentration, he composes captivating verses without the help of any writing material. If the members in the party of inquirers is eight or ten the *Avadhānī* is called *Aṣṭāvadhānī* or *Daśāvadhāni.*

The first one is called *Niṣedhākṣarī* in which the inquirer gives the topic and the metre of verse to be composed to the *Avadhānī.* When he starts combining letters to compose a poem the enquirer

---

१. परमतनिराकरणपूर्वकं स्वमतस्तापनम् । (परीक्षाग्रन्थ:)

२. आर्य-सुवर्णाक्षी-पुत्रस्य- - - -महावादिन:- - - -अश्वघोषस्य । सौन्दरानन्दम्

prohibits the use of the succeeding letter. For example, the *Avadhānī* sets forth to compose a verse on *Gaṇapati* and utters the syllable *Ga;* the inquirer assuming the subsequent letter to be *Ṇa* prohibits its use. Then the *Avadhānī* turns to the letter *Jā,* whereupon the inquirer prohibits the use of *Na* as the succeeding syllable. Then the *Avadhānī* uses *Sya* (गजास्य). Like this six letters can be prohibited at a time. Poetic skill is required even on the part of the inquirer.

The second one is the *Samasyāpūrti,* which is well-known to the readers, in which the enquirer gives the last line and the *Avadhānī* composes the remaining lines of that verse. For example दहत्यहो पश्य तुषारपर्वतः[१]

The third one is the *Kāvya-vācana* in which the enquirer sings some stanzas from the compositions of well-known authors, set to *Rāga* and *Tāla,* and asks about the context, the poet and the work. The *Avadhānī,* then either gives the correct answer, or relates about the poet, the work and the context in the form of verse, set to the same *Rāga* and *Tāla.*

The fourth one is the *Abhinaya,* in which the enquirer sings a poem, say from the drama *Veṇīsaṁhāra* or the *Gītagovinda* that can be enacted. The *Avadhānī* acts showing various feelings or emotions (like a dancer) on his face according to the verse. For example:-मथ्नामि कौरवशतं समरे न कोपात्—— । (First Act of *Veṇīsaṁhāra*).

The fifth one is *Dattapadī* in which the enquirer stipulates a condition in the composition of the *Avadhānī.* Some sepcified topic is given, along with a condition of using some specific words in different lines. For example, the enquirer can give instruction to compose with the words—*Sukha,* in the first line; *Maraṇa* in the second

१. On an occasion of *Aṣṭāvadhāna* somebody gave this line to the *Avadhānī* and *Śatāvadhānī,* Dr. R. Ganeshan composed a verse related to the battle of Kargil where the mountains of Himalaya were burning with missiles.

line, *Janana* the last word of the third line and *Maṅgala* in the last line, etc.

The sixth one is *Āśukāvya,* in which the enquirer instructs to compose a verse in a particular metre on an interesting topic. The *Avadhānī* composes the same in that metre.[१]

The next one is *Nyastākṣarī.* Here, the enquirer instructs the *Avadhānī* to compose a verse on a specified event using the letters of a particular word in every line, one by one. For example, the four letters of the word Sarasvatī (सरस्वती) should be the beginning of all the lines.

The subsequent item is *Tālalaya gīta.* A musician plays the flute, violin, lute, etc. set to *Rāga* and *Tāla.* The *Avadhānī* after composing a verse on the specified topic sings the same set to the same *Rāga* and *Tāla.*

The *Ghaṇṭāvādanam* is another item in which a person is sounding a bell at repeated intervals to invite the attention of the *Avadhānī.* At the end, the *Avadhānī* tells the number of gongs.

The last one or the tenth one is *Saṅkhyābandha.* Generally, nine squares are drawn on a black board, not seen by the *Avadhānī.* A figure is asked by a person in the audience, and keeping that number in the mind the *Avadhānī* tells as and when it is asked by the inquirer the number to put in the squares. At the end the total number of all the three squares as given by the *Avadhānī* from horizontal and vertical comes to the same number which is pronounced by the person in the audience at the very out set.

In addition to these ten items there is one more item just to upset the concentration of the *Avadhānī,* and that is called *Aprastuta-*

१. In the *Aṣṭāvadhāna* programme telecast once given by Dr. R. Ganeshean, the topic was about the condition of a city on the day when water is not coming in the taps. He composed a beautiful verse on the same.

Prasaṅga (irrelevent questions). The enquirer in this party poses interesting questions on various topics like politics, society, philosophy, factual, historical, personal or impersonal and like wise. The *Avadhānī* displays his skill by giving witty answers or entertaining statements. Thus, the *Avadhānī*, has to act as a poet, a scholar, a musician, a dancer, an actor, a politician, and what not. He takes those questions as a strong challenge and meets it successfully by his extraordinary intelligence.

Thus, swearing words of poets, as observed above, suggest a sense of challenge in one or the other way. Kolācala Mallinātha, a renowned commentator puts forth his core of objectives at the very outset of his commentary as — नामूलं लिख्यते किञ्चिन् नानपेक्षितिमुच्यते and the maintains the same throughout his commentary in the wake of a challenge. Most of the *prahelikā*-s are open challenges to scholars.[१] The poets of these *Prahelikā*-s are putting the issues along with the solutions and challenging the scholars to find them out.

Some statements like गद्यं कवीनां निकषं वदन्ति । नैषधं विद्वदौषधम् । भागवते पण्डितानां परीक्षा and others provoke challenges.

Perhaps this sense of challege in Sanskrit might have sprung up from or might have been fairly influenced by the swearing words found in the *Rāmāyaṇa* and *Mahābhārata*. In the *Rāmāyaṇa* we have good many incidents suggesting the challenges. The most important one is of Rāma, when he approached Kaikeyī at the coronation ceremony befoe his exile. He spoke with challenging words to Kaikeyī that he would obey her words with certainty, and put an end to his life if he fails to carry out her words.[२]

१. —— यो जानाति स पण्डितः ।
इहैव गोपितः कर्ता वर्षेणापि न लभ्यते । सम्प्रदायः
अम्लानपङ्कजा माला कण्ठे रामस्य सीतया ।
मुधा बुधा भ्रमन्त्यत्र प्रत्यक्षेपि क्रियापदे । सम्प्रदायः

२. अहं हि वचनाद्राज्ञः पतेयमपि पावके भक्षयेयं विषं तीव्रं मज्जेयमपि चार्णवे ।

The story of *Māhābharata* is full of challanges. The swearing words of Bhīmasena at the time of *Vastrāharaṇa* in the context of gambling is well-known in the epic itself.[१] A good number of contexts in the various literary works of classical Sanskrit Literature like epics, lyrics, prose works, dramas, *campū*-s, didectic works and others are green evidence to show the wide scope of challenges in Sanskrit literature.

In the modern days, science is giving out good many technical terms in English and Sanskrit in view of its flexibility, is reaching a turning point by providing equivalent words for them. Number of prepositions, innumarable verbal roots and the facility of compound and participles in Sanskrit have enhanced a great deal in forming any kind of technical word in Sanskrit. Sanskrit scholars are taking it to be a challenge.

When it is discovered that Sanskrit is the most suitable langauge to the computer, Sanskrit scholars are taking it to be a challenge to readjust it to the technicalities of computer, and showing it to be the most scientific language in the world.

Taking the "challenge" in the sense of 'problem' the first point of the contemporary challenge is the medium of instruction in learning Sanskrit. If Sanskrit is taken to be the medium the problem, now-a-days, is with both the teacher and the taught. Sufficient training is required on both the sides. Therefore, regional langauge is to be resorted to. Otherwise, English is to be taken as the medium. But teachers themselves are not prepared for this. In these days, at some places the importance of English is decreasing considerably, and in

---

करिष्ये प्रतिजानीते रामो द्विर्नाभिभाषते ॥ रामायणम्, अयोध्याकाण्ड । २९.२९,३०
अभयं सर्वभूतेभ्यो ददाम्येतद् व्रतं मम । रामायणम् युद्धकाण्डः

१. यद्येतदेवमुक्त्वाहं न कुर्यां पृथिवीश्वराः । पितामहानां पूर्वेषां नाहं गतिमवाप्नुयाम् ॥
अस्य पारस्य दुर्बुद्धेः भारतापसदस्य च न पिबेयं बलाद् वक्षो भित्वा चेत् रुधिरं ध्रुवम् ॥ सभापर्व,६८.५२-५३

some other places it is highly increasing. This is one of the most important challenges that the teacher and the taught are facing.

Second point of challenge is that the Sanskrit writers are not well-equipped in composing works in Sanskrit. The grammar, vocabulary, outlines of *Śāstra*-s[१] and other requirements are not sufficiently updated. Proper guidence in this direction is not provided. Simplification in the rules of grammar is another problem. Some technical problems at the level of the Government is another challenge to the study of Sanskrit. However, serious efforts in this direction will help us to overcome these challenges one by one.

In fine, we see that keeping this sense of challenges in their heart of hearts poets and scholars have brought out good **many** works which have shaped the future of Sanskrit to a great extent.

१. शक्तिर्निपुणता लोकशास्त्रकाव्याद्यवेक्षणात् ।
काव्यज्ञशिक्षयाभ्यास इति हेतुस्तदुद्भवे ॥ काव्यप्रकाशः ।

Kalhaṇa's *Rājataraṅgiṇī*—An Unique Contribution to Indian History

Utpal Kaul

The writing of history has been an age old tradition of India. We have the earliest evidence of writing history from Kashmir. Kalhaṇa, the celebrated historian and the author of the *Rājataraṅgiṇī*[1] refers to several scholars whose works he consulted for writing his chronicle. This fact is further corroborated by Alberuni[2] who, while discussing Indian eras, mentions the Kashmir calendar of the dates mentioned therein. This calendar, it seems was nothing else but a chronicle by some earlier writers. This clearly proves that the copies of a Kashmir chronicle existed in other parts of India as well as in Kashmir itself. The above facts also prove it contrary to the opinion of the Western and also some of the Indian scholars who say that India has had no tradition of writing history.

Kalhaṇa the author of *Rājataraṅgiṇī*

Kalhaṇa, the most celebrated historian of ancient India, leaves no doubt in mind about his ancestry. In the colophons of each canto of his work he makes mention of himself as son of the illustrious Campaka, who was a minister—a *Dvārapati* i.e. incharge of gate. In the colophons he also refers to one Kaṅka with evident respect. This Kaṅka was probably the uncle of Kalhaṇa. His love for and interest in music brought him close to the king Harṣa. After passing away of king Harṣa, Kaṅka is reported to have spent his days in pious resignation in Kashi.

1. Majumdar, R.C.,Gen.Ed. *The History and Culture of Indian People*,Vol.I.(*Vedic Age*), Bhartiya Vidyā Bhawan, Bombay 1972. pp.47-57
2. Al-Biruni:*India* tr. Edward C. Sachau,2 Vols. London 1910.

The family heritage of Kalhaṇa was noble *par excellence*. Deeply impressed by the life and character of his father he was proud of his lineage. He belonged to Brahmin elite. Stein firmly believes that Kalhaṇa had the Brahmin affiliation. Kalhaṇa himself betrays in no more than one page the conscious pride of the 'Gods on earth'. Jonarāja the author of the second *Rājataraṅgiṇi* speaks of Kalhaṇa as *Dvijaḥ* (twice born) i.e. a Brahmin). It was in the classical tradition of Kashmir's Bramhins that Kalhaṇa must have led his education and training. His father who, as already noted above, was a minister must have made adequate arrangements for the education of his son. Kalhaṇa's knowledge and scholarship was so profound that it did not only survive the political turmoil but continued to inspire historical scholarship in Kashmir even in later times.

Rājataraṅgiṇī: as a Historical Document

Source material : In re-plotting the history of a country, a historian has to make use of source material in whatever form it may be available to him. According to Whitehead, "In some subseqeunt age the critical scholars in accordance with his own theoretical judgments selects from bygone contemporary observations" and after a thorough analysis of the material thus selected he draws his own conclusions and arrives at, what he regards as, pure history.

Kalhaṇa sincerely acknowledges that the subject-matter of his work had been treated by others before him. In order to justify his own enterprise he briefly reviews these earlier compositions which are of considerable historical interest.

He thus informs us that there had been extensive works of ancient date containing the royal chronicles of Kashmir. During his time these chronicles no longer existed in a complete state.

Kalhaṇa further accepting the value and importance of the source material says, "I have examined eleven works of former scholars which contain the chronicles of the kings as well as the views of the sage Nīla in his *Nīlamata Purāṇa*. By the inspection of ordinances *Susanes* of the former kings relating to religious functions and grants, landatory inscriptions-*Praśastipatra-s* as well as written records—*Śāstra*-s all wearisome error has been set at rest.

The literary sources consulted by Kalhaṇa are the *Nīlamata Purāṇa* (as already mentioned above) and the historical works of Kṣhemendra (*Nṛpāvalī*), Suvrata and Helarāja respectively.

Nīlamata Purāna : Amongst the above sources of Kalhaṇa only the *Nīlamatapurāṇa* is available to us at present. In accordance with the Purāṇa tradition of India it traces the origin of Kashmir and records the social, religious and cultural aspects of Kashmir in earlier times. It indeed affords a mine of information and gives detailed account of ceremonies, rituals and accounts of sacred places of Kashmir.

Kalhaṇa's Acquaintance with the Śāstra-s and other Indian literary works:

Kalhaṇa's intimate knowledge of the *Mahābhārata* and *Rāmāyaṇa* is proved by his references and similar events or the quotations from these. Although his quotations from the *Rāmāyaṇa* are less numerous than the vast store-house viz. the *Mahābhārata*.

His further acquaintance with the older standard *Kāvya*-s such as Kālidāsa's *Raghuvaṁśa* and *Meghadūta* is proved by several evident references[1]. He had also his fellow-countryman Bilhaṇa, viz. the *Vikramaṅkadevacarita;* he refers in two passages to historical incidents which are mentioned by Bilhana[2]. Another earlier work which Kalhaṇa appears to have closely studied is Bāṇa's *Harṣacarita*. The number of rare works and phrases which this text and the *Rajātaraṅgiṇī* have in common and which otherwise cannot be traced, prove it as certain.[3]

Kalhana also frequently refers to particular poets and scholars during the reigns of various kings[4], which prove of considerable interest for the history of Sanskrit literature. In addition, it may be noted that he had evidently also devoted some attention to the *Jyotiṣa Śāstra,* as is proved by the references made to the passages of Varāhamihira's *Bṛhatsaṁhitā*[5]

1. Se *R.T.*notes Vii,312
2. *Ibid.*, notes viii 935,937,259 and iii.378).
3. *Ibid.*, eg. i.208 sq.; iii, 414 sq.; v.343 sq., 361 sq.,vii. 928 sq., 1557sq., vii 842sq.947 sq,. 1334 sq.etc.
4. *Ibid.*, i.178; ii.16; iv.144,488sq; 455 sq., 705; v.28,32sqq., 204
5. *Ibid.*, .i.55sq.; vii,1720; viii.715

Kalhaṇa's Objectivity

Jonarāja is full of esteem for Kalhaṇa's scholarship. This shows that inspite of the lapse of three hundred years between Kalhaṇa and Jonarāja, the memory of the person had not faded from the minds of his countrymen. Indeed, like a true Brahmin, Kalhaṇa was devoted to learning. For this reason he was all praise for such Brahmins who were real Paṇḍits and Scholars . On the contrary, he was critical of the Brahmin organisation such as *'Purohita Parishads'*. Kalhaṇa had innate hatred also for those Brahmins who acted as temple priests—whose ignorance was equal to their arrogance. Kalhaṇa seems to have had full faith in transcendental doctrines based upon Śaiva Creed. He visited in the company of his father several Śaiva shrines including the one in Nandikṣetra. Kalhaṇa was also fully conversant with the Tāntrik cult which is closely associated with Śivas's worship.

Kalhaṇa was also favourably disposed towards Buddhism. He praises Meghavahana[1] for probibiting the slaughter of animals. Kalhaṇa speaks of Bodhisattvas and even of the Buddha as the comforter of all beings, the embodiment of perfect charity and feeling[2].

Kalhaṇa had very clear idea of the nature of a historian's role. He makes a profound statement at the very outset of his work, "worthy of praise is that power of true poet, whatever, it may be, which surpasses even the stream of nectar as much as by their own bodies of glory as well as those of other to obtain immortality[3]. More than anything else, Kalhaṇa understood the truth that a point in order to be a historian must be objective and for pioneering the dictates of objectivity, even the modern historian speaks glowingly of Kalhaṇa. If Kalhaṇa's *Rājataraṅgiṇī* suffers from some lapse we should not ignore the marvellous attempt as Will Durant puts it "only one Hindu writer seems to have grasped the function of the historian's." Winternitz calls him "the only great historian that India had produced."

In his *Rājataraṅgiṇi* Kalhaṇa has not only dealt with the political history, but has also depicted the social, economic and religious

1. *Ibid.*, Vol.I ch.I sec.i.p.8
2. Stein, *R.T.* Vol.I ch.I sec.i.p.8
3. R.T.i.1-3

conditions of contemporary Kashmir. Trade, textiles and dresses which were famous in different countries, are also described in detail. Administrative system and the role of Kāyasthas and different groups in valley also find a place in his work. He makes a mention of agriculture, fruits, especially grapes, and saffron which, as he says, were found in Kashmir. His topography is correct and some names of places given by him are still prevalent. He has also examined the role and position of women in Kashmir in his work.

Western historians while explaining about Indian history, wrote that Indians (Hindus) do not write history. But at the same time, they had to accept that in Kashmir, the tradition of writing history was part and parcel of Kashmir wisdom. Alberuni while discussing Indian eras makes mention of the Kashmir calendar and the dates therein. The calendar, it appears, was nothing else but a chronicle of some earlier writers. This clearly shows that copies of a Kashmir chronicle existed in other parts of India as well in Kashmir itself.

Kashmir is the only state in Indian sub-continent, which has a detailed account of its part recorded by celebrated Kalhaṇa, who is considered as the founder-father of history in the subcontinent. This composition called *Rājataraṅgiṇī* (River of Kings) is in Sanskrit verses. Kalhaṇa wrote *Rājataraṅgiṇī* in 1148-49.

Plant Kingdom in Kālidāsa's Kumārasambhava

Sushma Kulshreshtha

Dīpaśikhā Kālidāsa, a peerless poet *par excellence* was acquainted with and affluent in various systems of Philosophy, several schools of religious beliefs, Politics, Ecomomics, Dramaturgy, Erotology, Music, Fine Arts and Plant Science too. Just as the works of Kālidāsa abound in numerous references to Philosphy, Musicology and Erotics etc., in the same way multiple references to more than 120 plants and trees adorn his works. In *Kumārasambhava* only, there are references to more than 50 plants and trees. They are as follows:

1. *Akṣa* (Terminalia Belerica Roxb)
2. *Aravinda* (Nymphaea Stellata Willd)
3. *Alaktaka* (Laccifer Lacca)
4. *Ambhoja* (Nymphaea Alba Linn)
5. *Araṇi* (*Agnimantha*) (Premna Latifalia Roxb)
6. *Aśoka* (Saraca Indica Linn)
7. *Āmra* (Mangifera Indica Linn)
8. *Utpala* (Nymphaea Stellata Willd)
9. *Kamala* (Nelumb Nucifera Garten)
10. *Kadalī* (Musa Sapinetum Linn)
11. *Karṇikāra* (*Amalatāsa*) (Cassia Fistula Linn)
12. *Kalpavṛkṣa* (*Santānavṛkṣa*)
13. *Kāliyaka* (*Pītacandana*) Santalum Album Linn
14. *Kāsa* (*Tṛṇaviśeṣa*) (Saccharum Sponatum Linn)
15. *Kunda* (Camelī) (Jasminum Pubeceses Willd)
16. *Kuśa* (*Darbha*) (Desmostachya Bipinnata Linn)
17. *Kesara* (*Bakula*) (Minmusops Elengi Linn)

18. *Kīcaka* (*Vaṁśa*) (Bambusa Bambas Durce)
19. *Candana* (Santalum Album Linn)
20. *Tamāla* (*Tejapāta*) (Cinnamonum Tamal Nees)
21. *Tāla* (Borassus Falbelefer Linn)
22. *Tilaka* (Wendlandia Exerta Pers)
23. *Darbha* (Desmostachya Bipinnata Stapf)
24. *Dūrvā* (*Dūba*) (Cynodon Doctylon Roxb)
25. *Devadāru* (Cedrus Deodara Roxb)
26. *Nameru* (*Punaāga*) (Calophyllum Inophylla)
27. *Navamallikā* (*Camelī*) (Jsminum Arborescens)
28. *Nīlotpala* (Nymphaea Stellata Willd)
29. *Padminī* (Nelimb Nucifera Garten)
30. *Pārijāta* (Nyctanthes Arbortristis Linn)
31. *Puṣkarabīja* (*Kamalagaṭṭā*)
32. *Priyāla* (*Ciraūñjī*) (Bachanania Lanzan Spreng)
33. *Phalinī* (*Priyaṅgu*) (Calicarpa Macrobhylla Vahul)
34. *Bimba* (Coccinia Indica)
35. *Madhūka* (*Mahuā*) Madhuca Indica J.F.
37. *Mandāra* (Erythrina Suberose Roxb)
38. *Mṛṇāla* (Nelumb Nucifera Garten)
39. *Yava* (Hordeum Vulgare Linn)
40. *Raktapalāśa*
41. *Lavaṅga* (Syzygium Aromaticum (Linn) Merr)
42. *Lodhra* (Symplocos Piniculata Wall)
43. *Vetra* (Calamus Tenuits Roxb)
44. *Śāla* (Shorea Robusta Garten)
45. *Śirīṣa* (Albizia Lebbeck Benth)
46. *Śaileya* (Parmelia Perlata Ach)
47. *Sarala* (Pinus Longifolia Roxb)
48. *Sahakāra* (Mangifera Indica Linn)
49. *Siddhārtha* (Brassica Campestris Linn)
50. *Sindhuvāra* (Vitex Negundo Linn)

51. *Haricandana* (Santalum Album Linn)

Kavikulaguru Kālidāsa has referred to all the aforesaid plants and trees at a number of places in his works in the course of his narratives and descriptions as well as in the usage of similes, metaphors and *utprekṣā*-s. At places, the poet has referred to these plants and trees drawing refernces to some other *Śāstra* or Science viz., *Āyurveda* (Science of Medicine), *Saṅgītāśāstra* (Musicology) and *Kāmaśāstra* (Erotics or Erotology) also. The blend of plant science or *vṛkṣāyurveda* discussing at length the following six trees citing all concerned references found in *Kumārasambhava*. The medicinal (Āyurvedic) qualities and values of these trees have also been given:

1. *Āmra*
2. *Aśoka*
3. *Kesara*
4. *Kīcaka*
5. *Karṇikāra*
6. *Pārijāta*

1. *ĀMRA* (*CŪTA*) (Magnifera Indica Linn)

Āmra or mango is the king of Indian fruits. Not only in India, mango is loved by many all over the world. It has hundreds of varieties. Its other names are : *Kāmaśara, Cūta, Rasāla, Kāmavallabha, Vāmāṅga, Sahakāra, Kīreṣṭa* and *Mādhavadruma* :

आम्रः कामशरः चूतः रसालः कामवल्लभः ।
वामाङ्गः सहकारश्च कीरेष्टो माधवद्रुमः ॥

Kālidāsa has referred to *Āmra* or *Cūta* at a number of places in the *Kumārasambhava* and almost everytime he has blent his description with some other *Śāstra* or *Vidyā* which brings forth his vast erudition. Some examples are presented herewith :

Examples :

1. चूताङ्कुरास्वादकषायकण्ठः पुंस्कोकिलो यन्मधुरं चुकूज ।
मनस्विनीमानविघातदक्षं तदेव जातं वचनं स्मरस्य ॥[1]

Among the birds, the male and the female cuckoo are the luckiest and the most famous ones for singing. The poetic eulogy

1. *Kumārasambhava* (Kale Edition), III.32.

showered on the sweet notes of music is that of male cuckoo which is a zoologically proved fact and was known to our magnificent poet. For the music of male cuckoo, he very adeptly uses th term 'पुंस्कोकिलकूजित'. पञ्चम, the fifth note of music is generated from the throat of कोकिल[1]. In spring, the king of seasons, mango trees are full of mango sprouts. The male cuckoo feasts on these and by sipping the fresh juice of these sprouts, he sings sweetly with an impassioned throat. This is his melodious music shich becomes Cupid's eloquent mandate empowered to break down the pride of the high-minded damsels.

Here the word कषाय denotes various meanings— (i) a throat tinged with passion; (ii) a throat clear on account of the astringency of the mango sprout; (iii) a throat which has become reddish brown by the juice of mango sprouts; (iv) a throat which is सुरभित (fragrant) and hence capable of producing sweet sounds.[2]

Ladies having proper sense of their honour are called मनस्विनी (Highminded lady). When a lady's lover is attracted towards another woman, the wrath generated out of jealousy is called 'मान':

स्त्रीणामीर्ष्याकृतः कोपो मानोऽन्यासङ्गिनि प्रिये ।[3]

As soon as the high-minded ladies listen to the sweet notes uttered by a male cuckoo, they at once give up their मान with regard to their sweet hearts as if they have been directed by the eloquent command of the God of Love :

कोकिलकूजितश्रवणानन्तरं स्मराज्ञप्ता इव मानं जहुरित्यर्थः ।[4]

Now in a single verse, we come across the poet's high expertise in the science of love, science of seasons, sicence of trees, science of birds and science of music.

---

1. *Saṅgītadarpaṇa* —
षड्जं वदति मयूरः पुनः स्वरमृषभं चातको ब्रूते ।
गान्धाराख्यं छागो निगदति च मध्यमं क्रौञ्चः ॥
गदति पञ्चममञ्चितवाक् पिको रटति धैवतमुन्मददर्दुरः ।
शृणिसमाहतमस्तककुञ्जरो गदति नासिकया स्वरमन्तिमम् ॥ 170-171
2. *Kumārasambhava*, Mallinatha's commentary on III. 32 - चूताङ्कुराणामास्वादेन कषायकण्ठो रक्तकण्ठः । 'सुरभावपथे रक्ते कषायः' इति केशवः ।
3. *Kumārasambhava*, III. 32, Notes, p.62.
4. *Kumārasambhava*, Mallinātha's commentary on III.32.

The pictureqe idea of the above verse has been brought out in other works too. Some illustrations are cited here :

I. त्यजत मानमलं बत विग्रहैर्न पुनरेति गतं चतुरं वयः ।
परभृताभिरितीव निवेदिते स्मरमते रमते स्म वधूजनः ॥[१]

II. प्रियसखीसदृशं प्रतिबोधिताः किमपि काम्यगिरा परपुष्टया ।
प्रियतमाय वपुर्गुरुमत्सरच्छिदुरयाऽदुरयाचितमङ्गनाः ॥[२]

III. दत्तं प्रियाभिर्बहुमानपूर्वमासाद्य चूतासवमन्यपुष्टाः ।
आमोदिभिः पञ्चमरागभेदैः प्राबोधयन्पञ्चशरावलेपम् ॥[३]

2. हरितारुणचारुबन्धनः कलपुंस्कोकिलशब्दसूचितः ।
वद सम्प्रति कस्य बाणतां नवचूतप्रसवो गमिष्यति ॥[४]

The voice of the cuckoo becomes clear and sweet when it tastes the mango-sprouts. Hence, the melodious voice of the cuckoo indicates the presence of mango-blossoms. When Kāma was reduced to ashes by the fire of Śiva's fury, Rati lamented thus : 'Say, by whom the fresh blossom of the mango-tree, the beautiful stem of which if reddish-green and the sprouting of which is proclaimed by the notes of the male cuckoo, will now be employed as his arrow?' Here also Kālidāsa refers to the music of पुंस्कोकिल.

३. पार्वती तदुपयोगसम्भवां
विक्रियामपि सतीं मनोहराम् ।
अप्रतर्क्यविधियोगकारिता-
माम्रतेव सहकारतां ययौ ॥[५]

During their love-sports, Śiva asks Pārvatī to drink the wine brought for her by the presiding deity of the Gandhamādana. When Pārvatī drank the wine, she underwent a *vikriyā*, a change, which made her even more attractive and enchanting as a common mango-tree is changed by one indefinable power in Nature in to the special and fragrant kind of *sahakāra*. The *vikriyā*, the change is

1. *Raghuvaṁśa*, IX. 47.
2. *Śiśupālavadha*, VI.8
3. *Pārvatīpariṇaya*, III.3
4. *Kumārasambhava*, IV.14
5. *Ibid.*, VIII.78

generally for the worse (न हि विक्रिया कुत्रापि मनोहरा भवति-नारायणः) but the change made Pārvatī more beautiful. *Āmra* and *sahakāra* both signify mango-tree but the latter refers to a particular species whose blossoms are exceedingly fragrant (सहकारोऽतिसौरभ इत्यमरः) This verse poses before us a big question. An ordinary mango-tree cannot be transformed into one of the *sahakāra* species unless it is treated with some magical charms which is expressed by अप्रतर्क्यविधियोग or the inscrutable power of the Creator. अप्रतर्क्यविधियोग may refer to मणिमन्त्रौषधकालादियोग too as is explained by commentator Nārāyṇa. It means an ordinary mango tree can be transformed into the fragrant species of *sahakāra* by the magical usage of jewels, gems, *mantra*-s of verses of sacred texts and medicinal herbs during a particular time. Such treatment can definitely bring radical changes in a tree. Pārvatī, too, underwent just a similar magical change after drinking the wine. Those who are well-versed in Plant-Science and Agricultural Science know very well that trees and plants are given varied types of treatments which bring forth amazing improvements resulting in the better quality and variety of flowers and fruits. This very fact was known to Kālidāsa.

While commenting on this verse, Vallabhadeva also expresses his surprise that *āmra* can contain *āmratā* only and *sahakāra* can contain *sahakāratā* only. How is it possible that *āmratā* can be changed into *sahakāratā*:

अप्रतर्क्यो दुर्ज्ञेयो यो विधियोगो दैवव्यापारस्तेन विनिर्मितां कृताम्। आम्रता हि केनचिद् दैवभावात् सहकारतां सम्पद्यते वयं न विद्मः(जानीमः)। कस्मिन् देशे कविना आम्रसहकारयोः प्रकृतिविकारभावो दृष्टोऽस्माभिर्हि सामान्यविशेषभावस्तयोरुपलब्धः। यथा चोक्तम्—

अपुष्पफलवानाम्रः पुष्पितश्चूत उच्यते।
पुष्पैः फलैस्तु संयुक्तः सहकार उदाहृतः॥[1]

Kālidāsa has answers for this query with the appropriate inclusion of अप्रतर्क्यविधियोग. A poet of high calibre alone can make such wonderful remarks. On one hand, he is describing the amorous sports of Śiva and Pārvatī, while on the other, he describes the beauty of Pārvatī which has been enhanced by the magical charm rendered to her by the divine wine provided by the wish-giving trees and brought by the presiding deity of the *Gandhamādana* forest. Here, we

1. *Kumārasambhava.* Vallabhadeva's commentary on VIII.78

find *Pārvatīgata rūpotpannā* and *gandhotpannā vaiṣayikī rati* very beautifully painted by Dipaśikhākālidāsa.

4. परलोकविधौ च माधव स्मरमुद्दिश्य विलोलपल्लवाः ।
निवपेः सहकारमञ्जरीः प्रियचूतप्रसवो हि ते सखा ॥[1]

O Mādhava (*Vasanta*), in the memorial rites for *Kāma*, offer the spray of fragrant mango-blossoms with trembling young leaves as your friend was very fond of mango-flowers. Here, Kālidāsa once again uses *sahakāra* and *cūta* in one verse. He blends here the plant-science with the *nivāpa* ceremony, a rite performed after death.

5. सद्यः प्रवालोद्गमचारुपत्रे नीते समाप्तिं नवचूतबाणे ।
निवेशयामास मधुर्द्विरेफान्नामाक्षराणीव मनोभवस्य ॥[2]

Madhu, the Spring season, having fitted up the arrow of *Kāma* in the shape of young mango-blossoms with fresh leaves as its beautiful feathers, immediately inscribed on it the letters, as it were, of the name of the Mindborn (Cupid), in the shape of the bees.

The mango-blossom is one of the five floral arrows of Cupid:

अरविन्दमशोकश्च चूतश्च नवमल्लिका ।
नीलोत्पलञ्च पञ्चैते पुष्पबाणस्य सायकाः ॥

It was usual with great warriors to have their names inscribed on their arrows:

बाणाक्षरैरेव परस्परस्य नामोर्जितं चापभृतः शशंसुः ।[3]

Here, Kālidāsa has blent plant-science with war-science and erotology.

6. अथ स ललितयोषिद्भ्रूलताचारुशृङ्गं
रतिवलयपदाङ्के चापमासज्य कण्ठे ।
सहचरमधुहस्तन्यस्तचूताङ्कुरास्त्रः
शतमखमुपतस्थे प्राञ्जलिः पुष्पधन्वा ॥[4]

Then the god of the Flower-Bow, having his bow with its ends curved beautiful as the arching eyebrows of graceful women, slung

1. *Kumārasambhava* - IV. 38
2. *Ibid*, III. 27
3. *Raghuvaṁsā*, VII. 38
4. *Kumārasambhava*, II.64

over his neck bearing the marks of Rati's bracelets and having his arrow of young sprouts of mango-tree deposited in the hands of his bosom friend, *Madhu* (Spring), approached with folded hands the god of a Hundred Sacrifices (Indra). Here, the imprint of Rati's bracelets over the neck of Kāma indicates their amorous embrace.

7. महीभृतः पुत्रवतोऽपि दृष्टि-
स्तस्मिन्नपत्ये न जगाम तृप्तिम्।
अनन्तपुष्पस्य मधोर्हि चूते
द्विरेफमाला सविशेषसङ्गा ॥[1]

The eyes of the Mountain-lord, though blessed with a son, were never satiated by the sight of this child of his (Pārvatī); the circling bees are specially drawn to the mango-blossoms though the spring season blooms with countless flowers. In the midst of endless shower of beautiful flowers in vernal season, the fresh mango-sprouts excel all.

8. लग्नद्विरेफाञ्जनभक्तिचित्रं
मुखे मधुश्रीस्तिलकं प्रकाश्य।
रागेण बालारुणकोमलेन
चूतप्रवालोष्ठमलञ्चकार ॥[2]

The Vernal Beauty, having displayed on her forehead a *tilaka* (the *tilaka* flower) artistically painted with black pigment in the shape of the bees that clinged to it, ornamented her lip in the form of the tender mango shoots with a red tint (red lac) mellow like dawn's first light. Here plant science is beautifully mingled with Seasonology and art of make-up.

Medicinal Values

पक्वं तु मधुरं वृष्यं स्निग्धं बलसुखप्रदम्।
गुरुवातहरं हृद्यं वर्ण्यं शीतमपित्तलम्॥
कषायानुरसं वह्निश्लेष्मशुक्रविवर्धनम्॥ भावप्रकाशनिघण्टौ।

---

1. *Ibid*, I.27
2. *Ibid*, III.30

2. *AŚOKA* (Saraca Indica Linn)

Jonesia Asoka Roxb is a tree of moderate size belonging to the leguminous class with magnificent red flowers. *Aśoka* is a *dohadavṛkṣa* longing (wishing) tree. The longing of a pregnant woman for particular objects is called *dohada*. There are some *dohadavṛkṣa*-s which at budding time long to be touched by the foot or the mouth of a lovely woman. It is a poetic convention (*kavisamaya*) that the *Aśoka* requires to be struck by beautiful females with their feet adorned with tinkling anklet bells, so that it is able to bring forth flowers:

सनूपुररवेण स्त्रीचरणेनाभिताडनम् ।
दोहदं यदशोकस्य ततः पुष्पोद्गमो भवेत् ॥[1]

The jingling anklet bells worn by women produce musical sounds. Music, be it of human beings or birds or animals, it encompasses and influences the whole world. Music is three-fold : Vocal, Instrumental and Dance. The splendour of music is to be witnessed in our poetic conventions too that are related to the yearning (longing) trees.

The *Aśoka* tree becomes laden with blossoming flowers when kicked by the beautiful damsels whose feet are adorned with tinkling anklet-bells. The sounds of anklet-bells resemble the sounds of idiophones or *ghanavādya*-s. The *Nameru* tree blossoms listening to the music and the *Karṇikāra* tree blooms seeing a dance performed before it. Hence, in poetic convention too, music has its significant place where the vocal, instrumental and dance recitals performed by beautiful ladies enable the *Nameru*, *Aśoka* and *Karṇikāra* trees to blossom:

नूपुरान्वितपादेन तरुण्या ताडितो भृशम् ।
अशोकः केसरो वक्त्रसीधुसिक्तश्च फुल्लति ॥ प्रयोगरत्नावल्याम् ।
स्त्रीणां स्पर्शात्प्रियङ्गुर्विकसति बकुलः सीधुगण्डूषसेकात्
पादाघातादशोकस्तिलककुरबकौ वीक्षणालिङ्गनाभ्याम् ।
मन्दारो नर्मवाक्यात्पटुमृदुहसनाच्चम्पको वक्त्रवाता-
च्चूतो गीतान्नमेरुर्विकसति च पुरोनर्तनात्कर्णिकारः ॥[2]

1. *Ibid*, quoted in Mallinātha's commentary on III.26
2. *Ibid.*, quoted in Notes on III.26

Examples :

1. असूत सद्यः कुसुमान्यशोकः
स्कन्धात्प्रभृत्येव सपल्लवानि ।
पादेन नापैक्षत सुन्दरीणां
सम्पर्कमासिञ्जितनूपुरेण ॥[१]

Madhu (the vernal season), *Kāma*-s bosom friend unfolded in that forest assuming his true form, where Śiva was practising Samādhi. At once, the *Aśoka* tree showered sprays of flowers and fresh leaves blooming straight from the trunk without waiting for the delicate touch of a pretty woman's foot adorned with jingling anklet-bells for blossoming. This is the only verse where *Aśoka* tree blooms without its longing fulfilled by the touch of beautiful dames. This verse proves that Kālidāsa was aware of the poetic conventions, different types of *dohoda*-s of the differint trees and various fine arts, viz, music and dance. The word *āsiñjitanūpureṇa* denotes instrumental music and dance.

2. अशोकनिर्भत्सितपद्मराग-
माकृष्टहेमद्युतिकर्णिकारम् ।
मुक्ताकलापीकृतसिन्धुवारं
वसन्तपुष्पाभरणं वहन्ती ॥[२]

In Spring season, Pāvratī wore a decoration of spring flowers. The *Aśoka* blossoms put the rubies into shame, the *Karṇikāra* sprays stole the lustre from gold and the *Sindhuvāra* buds shone like a necklace of pearls. Hence, the red *Aśoka* flowers, the yellow *Karṇikāra* flowers and the white *Sindhuvāra* flowers worn by Pārvatī enhanced her natural charm. Here, Kālidāsa has fully utilized the flower-kingdom to decorate his heroine. *Karṇīkāra* is also a *dohada*-tree which requires dancing by a damsel for its blooming.

1. *Ibid.*, III.26
2. *Ibid.*, III.53

Medicinal Values

अशोकः शीतलस्तिक्तो ग्राही वर्ण्यकषायकः ।
दोषापची तृषादाहकृमिशोषविशास्रजित् ॥
अशोकस्य त्वचा रक्तप्रदरस्य विनाशिनी ॥ शालिग्रामनिघण्टौ ।

3. *KESARA* (*Bakula*) (Minmusops Elengi Linn)

Kesara denotes three different plants, viz., Minmusops Elengi Linn, Rottleria Tinctoria and Mesua Ferrea. In *Saṁhitā* and *Nighaṇṭugrantha*-s *Kesara* has been used to denote *Nāgakeśara, Padmakeśara* and *Bakula*. Most of the scholars are of the view that *Kesara* is cultivated and found in Kashmir. Kālidāsa has used *Kesara* to denote *Bakula* flower which is one of the most fragrant white flowers known as *Maulaśrī* or *Maulasirī*. In Sanskrit literature, Kesara is used in the sense of *Puṣpaparāga* or Filament of a lotus or of any flower or vegetable too. *Kesara* of *Bakula* is a *dohada vṛkṣa* that requires *Śīdhugaṇḍuṣaseka- mukhamadirā* or pouring of wine through the mouth of a beautiful dame.

Examples :

1. स्रस्तां नितम्बादवलम्बमाना पुनः पुनः केसरदामकाञ्चीम् ।
न्यासीकृतां स्थानविदा स्मरेण मौर्वीं द्वितीयामिव कार्मुकस्य ॥[१]

When Pārvatī was coming to the *āśrama* of Śiva to serve Him, she was again and again drawing up with her hand her girdle-string composed of *Bakula*-flowers, slipping off her hips, which was, as it were, a second string for his bow deposited there by Cupid who knew the proper place for it. The girdle-string made of fragrant *Bakula* flowers was adding to the charm of Pārvatī

2. आर्द्रकेसरसुगन्धि ते मुखं
मत्तरक्तनयनं स्वभावतः ।
अत्र लब्धवसतिर्गुणान्तरं
किं विलासिनि ! मधु (मदः) करिष्यति ॥[२]

The presiding deity of *Gandhamādana* forest brought wine for Pārvatī to honour her. Śiva said 'O sportive lady! Since your mouth

1. *Ibid.*, - III.55
2. *Ibid.*, VIII.76

possesses the fragrance of fresh *Bakula* flowers and the corners of your eyes are naturally rose-red, then, what other grace can a mouthful of wine impart to you? The intoxication of wine brings two changes; it renders the mouth fragrant and colours the eyes red making them look more attractive. Since, Pārvatī already possessed these two things, there was nothing more that wine could accomplish in her case. Pārvatī was a *padminī nāyikā,* so naturally her mouth was fragrant like fresh *Bakula* flowers and she was *vilāsnī,* hence, the corners of her eyes were red. This verse is a beautiful illustration of *Pārvatīgata rūpotapannā* and *gandhotpannā viṣayikī rati.* Here, Kālidāsa has blent plant-science with erotology very successfully.

3.तस्य जातु मलयस्थलीरते-
धूतचन्दनलतः प्रियाक्लमम्।
आचचाम सलवङ्गकेसर-
श्चाटुकार इव दक्षिणानिलः ॥[1]

Once, when Śiva was sporting with his beloved Pārvatī on the grounds of the *Malaya* mountain, the southern breeze that had been rustling through sandalwood-groves and blowing through clove-orchards came wafting their pollen and like a sweet-spoken lover or adulator removed the tiresomeness of Pārvatī born of sexual sports (pleasure-sports). Here, *kesara* has been used in the sense of the filaments of *Lavaṅga* flowers. सलवङ्गकेसरः and धूतचन्दनलतः— these two epithets indicate fragrance and coolness of the breeze. The southern breeze acted as a चाटुकार an adept adulator of flatterer who drank (dried) up the sex-fatigue of Pārvatī. Here, the usage आचचाम (drank up) is wonderful. In today's world, we come across this word चाटुकार many times. If a person wishes to be a real चाटुकार, he should be able to drink up the fatigue of his lord or beloved. Then only he can succeed in his ventures. This fact was known to Kālidāsa two thousand years ago. Thus, in this verse, we find blend of plant-science, erotology and sociology too.

Medicinal Values:

(i) बकुलः शीतलो हृद्यो विषदोषविनाशनः ।

1. *Ibid.,* VIII.25

मधुरश्च कषायश्च मदाढ्यो हर्षदायकः ।। राजनिघण्टौ ।

(ii) पुष्पं कषायं शीतं पित्तकफास्रजित् । तदेव ।

(iii) बकुलस्य फलं रुक्षं विशदं स्तम्भनं गुरु

कषायं मधुरं शीतं लेखनं कफपित्तहृत् ।

दन्तदार्ढ्यकरं ग्राहि विबन्धाध्मानवातकृत्

तद्बीजं दन्तचालघ्नं न स्याच्छीर्षरुजापहम् ।। शालिग्रामनिघण्टौ ।

4. *KĪCAKA* (*Vaṁśa*) (Bambusa Bambas Durce)

Kīcaka (*Vaṁśa*) is a hollow bamboo whistling or rattling in the wind. *Kīcaka*-s are found everywhere, mostly in Orissa, Assam, East Bengal etc. We get *Vaṁśalocana,* a precious medicinal item from the hollow of the female *Kīcaka* plant. There are many varieties of bamboos in India but the variety which is hollow and produces musical sound when filled with wind is called *Kīcaka*. *Vaṁśī* or *veṇu* or flute is made of Kīcaka bamboo only. While describing the beauty of mountain Himālaya, Kālidāsa refers to the music of the Kinnaras wherein musical accompaniment on aerophone *Vaṁśī* is being provided by the Himālaya Himself :

यः पूरयन्कीचकरन्ध्रभागा-

न्दरीमुखोत्थेन समीरणेन ।

उद्गास्यतामिच्छति किन्नराणां

तानप्रदायित्वमिवोपगन्तुम् ।।[1]

Himālaya, the king of mountains fills the hollow bamboo-stems with breezes he exhales throught his cave-mouths as if aspiring to accompany on flutes, note by note the sweet melodies of the fauns sung in very high pitch that is in *Gāndhāra grāma*. This verse for the first time indicates the origin of *vaṁśī* and is very significnat with regard to its musical content. Kālidāsa was well-versed in music. That is why he could describe the minutest details regarding *Kinnara*-s, *udgāna* and *tānapradāyitva*. Hence, this verse brings forth our poet's excellent expertise in the field of plant-science, musicology and anthropology too.

1. *Ibid.*, I.8

Medicinal Values :

वंशोऽम्लः तुवरस्तिक्तः शीतलः सारको मतः ।
वस्तिशुद्धिकरः स्वादुश्छेदनो भेदको मतः ॥
कफं रक्तं रुजं पित्तं कुष्ठं शोथं व्रणं तथा ।
मूत्रकृच्छ्रप्रमेहार्शान् हन्ति चैव विनाशयेत् ॥ निघण्टुरत्नाकरे ।

5. *KARṆIKĀRA (AMALATĀSA)* (Cassia Fistula Linn)

Karṇikāra blossoms in spring season. In Sanskrit literature, *Karṇikāra* is used in the sense of golden *Campā, Kaṭhacampā, Mandāra* or *Amalatāsa*. It seems, Kālidāsa has used *Karṇikāra* in the sense of golden Campā and at places in the sense of *Amalatāsa* too.

Examples :

१. उमापि नीलालकमध्यशोभि विस्रंसयन्ती नवकर्णिकारम् ।
चकार कर्णच्युतपल्लवेन मूर्ध्ना प्रणामं वृषभध्वजाय ॥
अथोपनिन्ये गिरिशाय गौरी तपस्विने ताम्ररुचा करेण ।
विशोषितां भानुमतो मयूखैर्मन्दाकिनीपुष्करबीजमालाम् ॥[1]

Umā bowed so low to the Bull-emblemed God that the tender young leaf shoot at her ear slipped and fell and the fresh Karṇikāra flowers shining in the midst of her blue-black tresses got loosened. Then, Pārvatī offered to Śiva, given to asceticism, a rosary of the seeds of lotuses grown in the Mandākinī and dried up by the rays of the Sun, with her hand which had a rosy complexion. Here, plant-science is mingled with erotology as Pārvatī's *Nāyikālaṅkāra Bhāva* is found in these verses.

2.अशोकनिर्भत्सितपद्मरागमाकृष्टहेमद्युतिकर्णिकारम् ।
मुक्ताकलापीकृतसिन्धुवारं वसन्तपुष्पाभरणं वहन्ती ॥[2]

For critical comments on this verse, please see the heading *'Aśoka'*

1. *Ibid.*, III. 62,65
2. *Ibid.*, III.53

3.वर्णप्रकर्षे सति कर्णिकारं दुनोति निर्गन्धतया स्म चेतः ।
प्रायेण सामग्र्यविधौ गुणानां पराङ्मुखी विश्वसृजः प्रवृत्तिः ।।१

The *Karṇikāra* flower, though of gorgeous colour, pained the mind by its odourlessness. Generally, the mind of the Creator is averse to bestowing the entirety of excellence on any one thing. It appears that *Karṇikāra* here denotes *Amalatāsa.*

Medicinal Values :

कर्णिकारो दीर्घफलः स्वर्णाङ्गः स्वर्णभूषणः ।
आरग्वधो गुरुः स्वादुः शीतलस्त्रंसनोत्तमः ।।
तत्फलस्त्रंसनं रुच्यं कुष्ठपित्तकफापहम् ।
ज्वरे तु सततं पथ्यं कोष्ठशुद्धिकरं परम् ।। भावप्रकाशनिघण्टौ ।

6.*PĀRIJĀTA (HARAŚṚṄGĀRA)* (Nyctanthes Arbortristis Linn)

Pārijāta is one of the five trees of paradise produced at the churning of the ocean and taken possession of by Indra from whom it was afterwards taken by Kṛṣṇa. It is a tree with beautiful fowers known as *Haraśṛṅgāra* or *Harasiṅgāra* also.

Examples :

1तां पुलोमतनयालकोचितैः पारिजातकुसुमैः प्रसाधयन् ।
नन्दने चिरमयुग्मलोचनः सस्पृहं सुरवधूभिरीक्षितः ।।२

2. रतिश्लथं तत्कबरीकलापमंसावसक्तं विगलत्प्रसूनम् ।
स पारिजातोद्भवपुष्पमय्या स्रजा बबन्धामृतमूर्तिमौलिः ।।३

3स्वर्वाहिनीवारिविहारचारी रतान्तनारीश्रमशान्तिकारी ।
तौ पारिजातप्रसवप्रसङ्गो मरुत्सिषेवे गिरिजागिरीशौ ।।४

Celestial damsels gazed long with longing at the Odd-Eyed Lord Śiva as He decorated Umā's tresses in the *Nandana* groves with *Pārijāta* blossoms that were usually worn in her hair by Śacī, the daughter of Puloman. With a wealth of *Pārijāta* flowers, the Moon-Crested Lord Śiva wreathed *Pārvatī's* beautiful hair that lay

1. *Ibid.*, III.28
2. *Ibid.*, VIII.27
3. *Ibid.*, IX.21
4. *Ibid.*, IX.38

loose clinging to her shoulders, its knot undone as they were engrossed in passionate love and all the flowers in it slipping down. The Mountain-Lord (Śiva) and the Mountain's daughter (Pārvatī) enjoyed the breezes cool from playing on the celestial river's waters, fragrant from blowing through groves of blooming *Pārijāta* trees and bringing welcome relief to ladies fatigued by love's passionate sports.

In all these examples, Plant-science is interwoven with *Cāṭu Nāyakālaṅkāra, Prasādhanakalā*— art of make-up by a male beautician Lord Śiva and erotology also.

4किरीटकोटिच्युतपारिजातपुष्पोत्करेणानमितेन मूर्ध्ना ।
स्वर्गैकवन्द्यो जगदेकवन्द्यं तं देवदेवं प्रणनाम देवः ॥[1]

The Luminous Lord (Indra), the one lord adored in Heaven now bowed his head low before the Lord of Lords (Śiva) adored by the whole universe. Clusters of *Pārijāja* blossoms fell down from the corners of his crown. *Pārijāta* flowers were used to decorate the crown of Indra.

5निसर्गकल्पद्रुमतोरणं तं स पारिजातप्रसवस्रगाढ्यम् ।
दिव्यैः कृतस्वस्त्ययनं मुनीन्द्रैरन्तः प्रविष्टप्रमदं प्रपेदे ॥[2]

Coming to that *Vaijayanta* palace festooned with leaves and flowers of the *Pārijāta* tree, where the trees of paradise formed a natural archway, where celestial damsels had already entered, Kumāra Kārtikeya was welcomed by the divine sages, luminous with benedictions. In the above two examples, plant-science is mixed with the art of decoration.

Medicinal Values

(i) प्राग्रक्तः पारिजातश्च हरशृङ्गारपुष्पकः ।
नालकुङ्कुमको रागपुष्पोऽयं खरपत्रकः ॥ निघण्टुसंग्रहे ।

(ii)रसः प्राग्रक्तपत्रस्य ज्वरघ्नस्तिक्तकः स्मृतः ।
पर्णखण्डसमायुक्तः त्वचा कासविनाशनः ॥ शालिग्रामनिघण्टौ ।

Thus, Kālidāsa has magnificently blent plant-science, musicology and erotology in many references to these six trees enabling us to

1. *Ibid.*, XII.29
2. *Ibid.*, XIII.43

acquaint ourselves with these sciences. A poet with unique erudition like Kālidāsa can alone bring together too many *vidyā*-s and *śāstra*-s at one place. Perhaps, this in one of the aspects of his *sarvātiśāyinī pratibhā* and his everlasting fame for the last 20 centuries.

I conclude this article with a verse from *Kumārasambhava* which comprises the *Trayī* of plant-science, musicology and erotology:

गीतान्तरेषु श्रमवारिलेशैः
किञ्चित्समुच्छ्वासितपत्रलेखम् ।
पुष्पासवाघूर्णितनेत्रशोभि
प्रियामुखं किंपुरुषश्चुचुम्ब ।।[१]

The *Kiṁpuruṣa*, in the intervals of musical songs kissed his beloved's face, having its eyes rendered attractive as they rolled with intoxication caused by the flower-wine and having its floral paintings a little marred by the drops of perspiration brought on by exertion.

1. *Ibid.*, III.38

Keralodaya-A Modern *Mahākāvya* in Sanskrit

Dr. Reeja B. Kavanal

The earliest available definition of a *Mahākāvya* is found in the *Kavyālankāra* of Bhamaha[1]. But, it is evident from the works of Aśvaghoṣa etc. that the conventional rules concerning the form of *Mahākāvya* had already been formulated by theorists from very remote antiquity. These rules received very deep-rooted recognition from rhetoricians, so as to become so formal that they remained unchanged and rhetoricians like Bhāmaha, Daṇḍin and others were just following the same with some individual modifications. The well recognised definition among these is that of Daṇḍin. He gives the defintion of *Mahākāvya* thus:[2]

"Compositions-in-cantos is a long poem (*Mahākāvya*) and its definition is being given (now). Its opening is a benediction, a salutation, or naming of the principal theme; it springs from a historical incident or is otherwise based upon some fact; it turns upon the fruition of the four-fold ends and its hero is clever and noble; by description of cities, oceans, mountains, seasons and rising of the moon or the sun; through sportings in garden or water, and festivities of drinking and love; through sentiments of love in separation and through marriages, by description of the birth and rise of princes, and likewise through state counsel, embassy, advance, battle and the hero's triumph, embellished; not too condensed and pervaded all through with poetic sentiments and emotions with cantos none too lengthy and having agreeable metres and well-formed joints, and in each case with an ending in a different metre, furnished; such a poem possessing good figures of speech wins the people's heart and endures longer than (even) a *Kalpa*".[3]

1. *Kāvyālankarā*, I. 19- 23
2. *Kāvyādarśa*, I. 14-19
3. As translated by S.K.Belwalker, quoted by M.Krishnamachariyar, *HCSL* P.81

Hemacandra, in his *Kavyānuśāsana* summarises these more systematically in the following manner:

(a) Form:

(1) Should not be too short in extent, i.e. should have at least five or more cantos.

(2) Should not have an uneven style, i.e. should ensure a uniformity of artistic manner.

(3) The cantos should not be too long and they should be inter-connected to ensure unity of theme.

(4) Should commence with a benediction or salutation or statement of theme.

(5) Should provide a preface stating in brief the theme, its greatness, praise of past poets, praise of good readers and condemnation of the bad.

(6) Should contain some cantos for displaying the poet's proficiency in handling verse-accostics (*citra*).

(7) Should end with a symbolic name of title serving as the poet's signature (*mudrā*).

b) Content:

(1) Should serve to include the means for attaining one or more of the four values of life, viz., *Dharma, Artha, Kāma* and *Mokṣa*.

(2) Should be replete with varied interplay of *Rasa*-s and *Bhāva*-s contributing to sustained interest in the reader.

(3) Should teach indirectly the merits of virtue and the deplorability of vice.

(4) Should contain artistic description of nature as well as outstanding characters and conventional heads such as city, hermitage, mountain, army-camp, ocean, seasons, night, day, sunset, moonrise, hero, heroine, prince, vehicles, cabinet discussions, messengers, army-march, battle, victory, graden-sports, water-sports, drinking parties, appeasement of the anger of ladies in love and amorous engagement.

(c) General:

(1) Literary qualities (*guṇa*-s) should be achieved in conformity with *Rasa* in question. eg. love demands delicacy of style, heroism requires loftiness, fury goes well with harshness and pathos with softness.

(2) Metres too should be chosen in keeping with the *Rasa*. eg. Love is best rendered by *Drutavilambita*, heroism by *Vasantatilakā*, sorrow by *Vaitāliya* and fury by *Sragdharā* while some like *Śārdulavikrīḍita* are useful in all *Rasa*-s.

(3) Should be of interest to all readers in general.

(4) Should be adorned with effective *Allṅkāa*-s or figures of speech.

(5) A skillful adoption of interesting allusion to different places, times, characters, incidents, stories, etc.

(6) A close conformity to the two-fold poetic procedures, viz., (i) heightening of the hero's merits as leading to his ultimate victory and (ii) heightening of the rival's greatness at the first instance to emphasise the hero's greater acheivement in overcoming even such a strong opponent.[1]

These norms have won universal acceptance and it covers almost all the *Mahākāvya*-s written in Sanskrit from Aśvaghoṣa to modern times. Though the broadness of these norms gave opportunity to individual variations in creative poets, the set frame itself is virtually inviolable as the long history of Sanskrit epic testifies.

The modern work *Keralodaya* by Dr. K.N. Ezhuttacchan is not an exception to this. In *Keralodaya* also, classic frame of *Mahākāvya* is adhered to. But the poet has not tried to create artificial situations deliberately to fulfil these conditions of a *Mahākāvya*. The theme itself gives a scope for such a species of literature. We may examine each of them separately.

1. (Tr.) by Dr. K.Krishnamoorthi, "Epic in Sanskrit", *Bhārati-Bhavam*, (Dr.K.V.Sarma Felicitation volume) Ed. by S.Bhaskaran Nair, Punjab University, 1980, pp.144-46.

(a) Form

(1) *Keralodaya* is composed in twenty one cantos. Here the *Kāvya* is considered as a full-blossomed plant having various branches. In it we find five clusters of poetic imagination namely *Mañjari*-s of *Svapna, Smṛti, Aitihya, Bodha* and *Caritra*. Again *Svapnamañjarī* or the cluster of dreams is divided into two cantos, *Smṛtimañjarī* or the cluster of consciousness into two and *Caritramañjarī* or the cluster of historical facts into six.

(2) Generally the poet in his descriptions uses *Vaidarbhī* style. It is simple and melodious. Nowhere do we come across any difficult verses devoid of *Prasāda*. Avoiding long compounds, harsh and obsolete words, the poet has depicted the history of Kerala in a pleasing manner. Readers naturally get absorbed in the poem being enchanted by the poet's charming style. In employing *Alaṅkāra*-s also the poet takes care to use only familiar but striking ones.

(3) Altogether *Keralodaya* contains 2484 verses excluding the four songs. The cantos are of moderate length. The shortest canto is the eighth, which has 64 verses and longest is the eighteenth containing 250 verses.[1]It can be noticed, as a whole that the length of any one canto never appears to be too little. The verses in each canto are composed in a variety of agreeable metres (*Śravyavṛttaiḥ*), with appropriate thematic joints (*Susandhibhiḥ*). Every canto ends in a metre different from that used for the body of the canto (*Bhinnavṛttānta*), the composition abounds in apt figures of speech (*sadalaṅkṛtiḥ*) and the narration is straight-forward and pleasing (*lokarañjaka*).

(4) The work does begin not with a salutation to any deity. Nor does it give any clue about the theme. It enters directly into Kerala history beginning with the depiction of Paraśurāma, the mythological hero whom tradition believes to be the creater of Kerala.

(5) As stated above *Keralodaya* does not have any account of the theme or any verses in praise of past poets or praise of good readers.

1. The number of verses in other cantos are as follows: I-98; II-70; III-75; IV-82; V-182; VI-74; VII-101; IX-101; X-75; XI-74; XII-106; XIII-76; XIV-202; XV-127; XVI-86; XVII-161; XIX-106; XX-130; XXI-244.

(6) Even though we get enough illustrations to show the poet's proficiency in handling acrostic (*citra*) verses we do not have any canto entirely of such verses.

(7) In the end of the *Kāvya, Keralodaya* does not have any symbolic name or title serving as the poet's signature. Actually nowhere in the *Kāvya* the poet offers any autobiographical information. This is so, most probably because this is a modern work and other details are given in the title pages,preface, introduction etc. *Keralodaya* ends with an inspiring patriotic song sung by the people inspired by the unification of the three States—Cochin, Travancore and Malabar into one—Kerala.

(b) Content

(1) *Keralodaya,* written by a poet having progressive ideas, does not claim itself as a means for attaining the traditional aims of human beings propounded by orthodox Hindu culture i.e. the attainment of *Dharma, Artha, Kāma* and *Mokṣa*. Just as he avoids the salutation of gods in the beginning, he avoids this purpose also. In writing a *Kāvya* like *Keralodaya,* the aim, as pointed out by the author himself in his notes, 'has been to present regional life in all its variations without following blindly any rule, method or set pattern' and not the attainment of *Mokṣa* or the like. Hence this purpose finds no place in this *Mahākāvya*.

(2) The author has succeeded to a great extent in sustaining the reader's interest. One main reason for this is his ability in delineating varied sentiments in the *Kāvya*. As in every historical *Mahākāvya,* the predominent sentiment in *Keralodaya* is *Vīra* itself. At the same time care has been taken to depict other sentiments also to accentuate and develop the main sentiment.

(3) Being a historical *Mahākāvya, Keralodaya* finds little place for didacticism. There is no occasion devoted to teaching directly or indirectly the merits of virtues and the demerits of vice. This is so because the main duty of the poet is the description of the historical events that happened in the past and the present without showing any partiality. *Keralodaya* has succeeded in depicting the historical events without attachment to any dynasty or king or any hero of the

past. The poet has narrated the historical events as such. Hence we may find some events ending in the victory of a virtue and some events otherwise. Being an impartial historian the author has no right to mislead his readers by depicting the outcome of any event as he likes.

(4) Both in subject and motif *Keralodaya* is different from its forerunners. The poet took his theme not from any *Purāṇa* or *Itihāsa,* or such traditional work. The theme is the history of Kerala. It is also notable that the poet took his theme from the history of Kerala not as a part or piece of it or as the history of a particular dynasty or hero or as the history of Kerala from the remote antiquity to present times. This totality in narration is a singular feature of this *Mahākāvya* making it comparable to the *Rājataraṅgiṇī* of Kalhaṇa. But he is different from Kalhaṇa in his narration. Kalhaṇa narrated the history of Kashmir, especially the earlier history in accordance with Brahmanical traditions. But, even though he has introduced the mythologial hero Paraśurāma in his *Kāvya,* Dr. Ezhuttacchan does not act blindly as a captive of the tradition. He describes the origin of Kerala in a scientific manner. The coming up of Kerala from the Ocean is described in such a way that it is an after-effect of an earthquake. The mythological hero, when he comes out through the pen of Dr. Ezhuttacchan, attains a new form endowed with human feelings and not having any super-human qualities.

The poet begins his poem with an allusion to Paraśurāma stroy and ends with the establishment of united Kerala in 1956. Thus a creative reproduction of an unbroken history of Kerala is the achievement of the poet. No doubt, the poet had made an attempt to present the cultural, political and social history of Kerala against the national and international vision. Without any attachment to any particular dynasty or royal personage he has immortalised the historical figures of Kerala giving greater attention to the history of the common people.

(5) *Keralodaya* contains many an artistic description of several subjects specified by Sanskrit rhetoricians as a must for a *Mahākāvya.* The following analysis will show it clearly.

(a) Nature

A number of fine descriptions of nature can be found in *Keralodaya*[1]

(b) Characters

In *Keralodaya* we can see several characters like kings,[2] philosophers,[3] queens[4], valient warriors[5], etc. We can also find marvellous scenes and characters from the life of the common people like peasants[6], playful children[7], drunkards[8], oracles[9], sorcerers[10] Nair soldiers[11]and so on.

(c) City

The description of the cities like Mahodayapura[12], Tondi[13], Madhura[14], Vanci[15], Calicut[16] etc. are done by the poet in glowing terms.

(d) Hermitage

In *Keralodaya* we can see the description of Paraśurāma's lonely hermitage and its uniqueness.[17]

1. For example, III.1-9, See also V.100-142 etc.
2. See XVI.40-43
3. See IX.23 ff.
4. See XIV.35 ff.
5. See XX.77 ff and 112 ff.
6. 36.See II.47; II.15,IV-5; V.140,142 etc.
7. 37.See II.68-69; II.67; VI.8, XIV.149 etc.
8. 38.See VI.63; XVIII.120 etc.
9. 39.See XVIII.12
10. 40.See XVIII.12
11. 41.See XIV.31; XV. 10; XV.31 etc.
12. 42.See III.17; IV.47 etc.
13. 43.See V.16
14. 44.See V.143-150
15. 45.See XI.1 ff.
16. 46.See XV.1 ff.
17. 47. See I.8 ff.

(e) Mountain

We get the description of and references to various mountains in *Keraladoya*[1]

(f) Army camp, army march, battle and victory

Since *Keralodaya* is a historical *Mahākāvya,* naturally we find a lot of instances to illustrate the descriptions of army camp, army movements, battles and victories. Thus we can see the description of army march, battles and victory of Udiyan Ceral Atan[2], Palyanai Celkezhukuttavan[3], Cenkuttavan[4], and others.[5]

(g) Ocean

The Western ocean is described in the beginning of the *Kāvya.*[6] It is also interesting to note that the Western ocean is personified in this work.[7]

(h) Seasons

Unlike other conventional *Mahākāvya*-s, we do not have instances of direct descriptions of seasons in *Keralodaya.* The only exception to this is the description of the rainy season which caused a great flood on the occasion of Tippu's invasion.[8] But we get a detailed and unusual variety of seasonal descriptions. Beginning with Meta and ending with Mina (the names of Malayalam months) the poet depicts the beauty of Kerala through festivals. The festivals and their impact on the people are effectively dealt with in beautiful verses.[9]

1. 48. See 166; II.34: X.113-116 for direct descriptions and I.1; II.6, 30: IV 1.7 etc. for reference.
2. 49. See IV.31 ff
3. 50.See IV.61 ff.
4. 51. See VI.17 ff.
5. 52. See XII.15 ff; XII.40ff. etc.
6. 53.I.73-75
7. 54. See II.20 ff.
8. 55. See XIX.83-99
9. See XVIII.14 ff. Also see Supra. PP. 265-273.

(i) Night, Dawn, twilight

In *Keralodaya* we get beautiful descriptions of night[1], dawn[2] and twilight[3]

(j) Sunrise, sunset, moonrise

Charming descriptions of the natural beauties of sunrise[4], sunset[5], and moonrise[6] can be seen in this work.

(k) Vehicles

The poet describes the vehicles like bullock-carts[7], ships[8], motor cars[9], cycles[10], buses[11] and trains.[12]

(l) Councils

We get descriptions of the council of Cenguttavan[13], of Baskara Ravi[14], of the Zamorins[15] and of Marttanda Varman[16]

(m) Messengers

Messengers appear on several occasions[17]

(n) Garden-sports, water-sports, drinking parties

Though there are no direct mention of garden-sports, water-sports and drinking parties as in other *Mahākāvya*-s in Sanskrit, we

1. V.129-31. Also See IX.9-10; XVIII.61 etc.
2. V.132, 154. Also See IX.19; XV.105; XVIII.3, 18 etc.
3. V.124-128. Also See XVI. 4-5 etc.
4. V.132
5. V.126
6. V.127
7. See V.54
8. See XI.3; XV.7, 8; XVI.21-23 etc.
9. See XXI.30
10. See XXI.145
11. See XXI.146
12. See XXI.27
13. SEE V.74 ff
14. See XII.37 ff
15. See XVI.40 ff.
16. See XVIII.211 ff.
17. See IV.II.ff; XI 21 ff: XVII 211 ff.etc.

get some indirect reference to them in *Keralodaya*[1]

(o) Love in Union and love in Separation

A few amorous descriptions are seen in this work.[2] But love in separation is conspicuous by its absence.

(p) Child-births

In *Keralodaya* we get a beautiful description of the birth of a child. The birth and the childhood of the prince born in Udiyan Ceral Atan from his consort Nallini are described in a touching manner.

(q) Appeasement of the anger of ladies in love etc.

Appeasement of the anger of ladies in love finds no place in *Keralodaya*.

Apart from the description of the subjects enumerated above, *Keralodaya* contains vivid portrait of a number of other subjects like village life, feudalistic life-style of the people, etc.

(c) General

(1) As stated above, sweetness, simplicity and lucidity are the main qualities of the style of the poet. He uses an appropriate style endowed with proper qualities to depict a chosen sentiment. Thus the style he uses in representing the sentiment of a husband lamenting the death of his beloved is remarkable for its sweetness and lucidity.[3]

But for the sentiment of the heroic he uses a style distinguished for its loftiness.[4] For describing anger he uses a very harsh but striking and penetrating style endowed with the qualities of forcefulness and sweetness which would arouse excessive excitement in the readers.[5]

(2) In selecting metres he does not follow any conventional method of depicting love by *'Drutavilambita'*, heroism by

1. See VII.26,27 for garden sports, XVII 81,82 for water bath,and III.15;V.18; VI 63; VI 79 etc. for drinking parties.
2. See VII.23- 32,75-86 etc.
3. VII.35-53
4. XIV.41-118
5. *Anuṣṭup, Bhadrikā, Drutavilambitam, Gīti, Indravajrā, Mandākrantā, Praharṣiṇī, Pramitākṣārā, Rathoddhatā, Śālinī, Sikhariṇī, Sragdharā, Svāgatā, Sundarī, Upajāti, Upendravajrā* and *Vaṁśastham* are the metres he used in *Keralodaya*.

'Vasantatilakā', Sadness by *'Vaitālīya'* etc. Altogether he used 17 metres.[1] In representing love he generally uses the metre *'Pramitākṣarā'*, for pathos *'Rathoddhatā'* and *'Drutavilambita'*, for anger and valour *'Rathoddhatā'* and *'Vaṁśastham'*. *Anuṣṭup* is used almost for depicting any sentiment.

(3) *Kerlodaya*, a historical *Mahākāvya* with a simple and delicate style and with various sentiments, adorned with effective *Alaṅkara*-s, having agreeable metres, and having a unified theme of the unbroken history of Kerala, is bound to be interesting to variety of readers.

(4) In using *Alaṅkāra*-s *Keralodaya* excels his Keralite fore- runners. He used *Alaṅkāra*-s without a secondary effort for delineating a sentiment, which according to Ānandavardhana is the main characteristic of genuine *Alaṅkāra*-s.

(5) In *Keralodaya*, we come across a lot of mythological allusions. In the beginning itself we find an allusion to the mythological origin of Kerala. But as mentioned above, the hero Paraśurāma here appears not as a superhuman being but as a true being having human feelings.[2]

(6) *Keralodaya* is a historical *Mahākāvya* having a number of heroes. Since the main theme centres round the history of Kerala, non-Keralite historical personages who intruded into Kerala can be villains. If so, we can see that in depicting the victories of heroes the poet used a two-fold method. While representing the hundred years 'Cara-Cola War', and the wars with Mysore Kings, the poet describes a series of victories of the villains and utlimately the final victory of the Kerala Kings.[3] On all other occasions the heroes are described as winning over their rivals directly.

Sentiments

Dr. Ezhuttacchan who had a deep insight into human feelings composed his poem representing in all sentiments in a simple style. His wonderful command over language helped him in imparting the intended sentimetns to the reader without any effort.

1. *Dhvanyāloka*, II.16
2. See also II.62-63; III.23, 36, 37, 50; IV.7; V.80 ff; VI.3; 13-32; X.25, 71; XII 46; XIV 26, 38; XVI.35; XVIII.68; XX.4, 155; XXI.52,53 etc. for other mythological and episodical references.
3. See XII and XIII for hundred year Cera-Cola War and XIX for Mysore Wars.

As a historical *Mahākāvya*, the predominant sentiment in *Keralodaya* is *Vīra*. It is expressed in a forceful and striking manner. The theme, being the history of a people, gave the poet a very good opportunity to depict the heroic sentiment. In various descriptions of wars,[1]naturally the heoric sentiment is predominant. In the speeches of Umā the heroic sentiment is predominant. The speeches of Umā[2], a learned queen of inspiring qualities in Kerala history to her son Ravivarman, of the War Goddess[3] to the Cera King Udiyan Coral and of Bhārgavī[4] to Rāmavarma Kulaśekhara are also redolent with that sentiment.

The sentiment of *Raudra* also has a proper place in *Keralodaya*. The fury of Kannaki[5], the anger of Muslim tradesmen against the Portuguese[6] and the revenge of Gama on the Muslims on his second arrival[7] are some examples that show the poet's ability in delineating this sentiment.[8]

In the description of night[9], in depicting the effect of Cola-Cera war upon the common people [10]and the like we see *Bhayānaka rasa*, properly delineated.[11]

Bībhatsa also finds its place in *Keraladoya*, especially in the description of the nature of the War-goddess[12] and that of Kerala cursed by Kannaki [13]we see verses endowed with this sentiment.[14]

1. See IV.31 ff; V.24-29, 59-68; XII.57 ff 81 ff; XIII.40 ff, XIV.126 ff etc.
2. See XIV.41-118
3. See III.26-38
4. See XIII.12-35. Also see the History of Mārttaṇḍavarman, XVIII.204 ff, Velutampi XX.77 ff; Pazhassi Raja XX.III ff. etc.
5. See V.161-164
6. See XVI.70ff; XVII 27ff.
7. See XVIII.49 ff.
8. Also see XIX 62-67, 72-76 etc.
9. See V.130-131, 152-156
10. See XII.1-31.
11. Also see IV.27: VIII.I; XI-66 ff; XVIII.32 ff, 61 ff, 88; XIX.49 ff; 73 ff.etc.
12. See III.23- 24
13. See VI.3-11
14. Also see XX.10 etc.

In the description of the Mamaka festival[1], in the receiving of the first Portuguese navigator Vasco da Gama[2], and in the description of the changes in the villages of Kerala affected by the Industrial Revolution in Europe[3] we see the predominance of *Adbhutarasa*.

The description of the love between Kannaki and Kovala, gave the poet an opportunity for depicting the erotic sentiment.[4]The history of the last kings of the first Cera Kingdom[5] also gave him occasion for delineating the same sentiment.

Traces of the sentiment of *Hāsya* can be seen often in *Keralodaya*. During the description of the Cola-Cera war, the poet draws the picture of the bewilderment of the people, their hasty gathering of belongings, etc. we get this sentiment.[6] In the *Cilappatikara* section also there are occasions with *hāsya* as a subordinate sentiment.[7]

The description of the pathetic end of the king Kuttuvan Kotai, is endowed with the *Karuṇarasa*. His lamentations about the sad and sudden demise of his beloved gave the poet the chance to depict this sentiment.[8] Also in the description of the last days of Rājā Kesavadas, we get verses of pathetic sentiment.[9]

In the description of the activities of Śri Śaṅkara, we get verses delineating *Śāntarasa*.[10]

Figure of speech

"Only that is admitted as a figure of suggestive poetry whose employment is rendered possible just by the emotional suffusion of the poet and which does not require any other extra effort on his part."[11] These words of Ānandavardhana reveal the concept of

1. See XV.89ff, 100ff.
2. See XVI.24,26,29,32,33,34,35 etc.
3. See XX.1-31,34,145,146 etc.
4. See V.83 ff.
5. See VII.74 ff.
6. See XII.7-14 ff.
7. See V.142 etc.
8. See VII.41 ff
9. See XX.34 ff.
10. See IX.23 ff.
11. Ānandavardhana, *Dhvanyāloka*, II.16 (Tr. by K.Krishnamoorthi.)

Alaṅkāra-s in poetry. He continues, "The figure which can be a promoter of sentiment usually bodies itself forth in all its completeness without any extra effort on the part of the poet. Hence if one were to find that the figure indicates an extra effort of the poet in its employment rather than his concentration in the sole delineation of sentiment, though this letter alone is his avowed object, one can conclude that it cannot serve as a promoter of sentiment. In the pertinacious and deliberate employment of assonance on a poet's part, one can see invariably his extra effort in the choice of select words. If one were to state that this fact is equally applicable to other figures too, it would be wrong. The other figures will come (spontaneously) swarming at the beck and call of a poet concentrated upon sentiment and gifted with (a rich) imagination and will compete with one another for their first preference at his hands, though outwardly they might appear to involve great labour on his part....Sentiments have to be conveyed only by way of particular primary senses. And figures like Metaphor are just the kind of primary senses that serve to convey sentiments by means of their own expressive words. Hence they are never extraneous which show a touch of sentiment. But a *'tour de force'* such as a complicated assonance can never be anything but an extraneous element to it. Even in stray instances of assonance which show a touch of sentiment, the sentiment should be regarded only as subsidiary, and it is the assonance alone which is primary in importance. But so far as suggested sentiment is concerned, these intricate rhymes can never become its vehicles since they invariably acquire supreme prominence for themselves by reason of the extra effort necessitated in their employment".[1]

In *Keralodaya,* Dr. Ezhuttacchan used figures of speech in accordance with the ordinance of Ānandavardhana. And hence, the figures of speech he employed serve as the best vehicles for the sentiments he depicts.

Though Dr. Ezhuttacchan used both the figures of *'Śabda'* and *'Artha'*, it is a fact that he is not enthusiastic about employing the different figures of *Śabda* like *Yamaka*. In *Keralodaya* examples for such figures of *Śabda* are rare. Unlike the former writers in Sanskrit, Dr.

1. *Ibid*.

Ezhuttacchan did not try to exhibit his expertise in handling such figures of *Śabda* by reserving separate cantos for the same. Yet we get a few examples of the figures of *Śabda* as follows:

Prathamākṣaraprāsa:

Prasāda iva harṣasya prasāda iva bhūśriyaḥ/
Prahāsa iva kālasya prādurāsinmahotsavaḥ[1]*//*

Dvitīyākṣaraprāsa:

Gañjasañcitasamṛddhisāriṇī
Khañjanāṭyarasagānaśodhinī/
Guñjati sma nagare nirantaraṁ
Gañjikā svapnakuñjabhañjikā[2]

Tṛtīyākṣaraprāsa:

Patitaṁ prahanti kimaye pavanaḥ
Śamitaṁ kimaraya śamayātyanalaḥ/
Nihataṁ pramārayati kiṁ samano
Dalitam na śāsti balavān yamaḥ[3]*//*

Antyakṣaraprāsa:

Chatrasaṅkulitaśastraghoṣayā
pūrṇakoṣṭhapūtayā viśālayā/
Sunyayadya samabhāvi śālayā
Mūṣakasthiravihārakoṣayā//[4]

Yamaka:

Ratimatāpi na tena mudā'ḥrta
dyūtimatāpi ruciksatīrādade/
Gatimatāpi dhṛtā na purogatir
Dhṛtimatā samatāpi kulakṣaye[5]*//*

Upamā:

Among the figures of speech used in the *Keralodaya* Simile is predominent. The similes he has used are closely associated with

1. XVIII.52
2. *Ibid,* VI.63
3. Ibid, XIII.65
4. *Ibid,* XIII.65
5. *Ibid,* X.7

Kerala life. In clarifying the intended meaning of the poet's expression they do good service. Only two examples may be cited:

Rarājāṅkanasīmāsu veśyevalohitādharā/
Dīrghanāsāmaṇirgrāme bandhūkasumakanyakā//[1]

The context here is the description of the blossoming of the shoe flower (*Hibiscus Rosasinensis*). Its red petals are compared to the ruddy lips of a harlot, and its long filament endowed with golden stamen is compared to the long and pointed nose of a harlot with a golden nose screw:

Dine dine vṛddhimupetya vallabho
Vimūḍhasamrājyavilobhavātakaiḥ/
Tato yayau bālakarāgatasya tam
Balūnakrīḍanakasya tulyatām//[2]

Here the King Valluvakkonatiri (they were called Vallabhas) who is made inflated with the air of imperium is compared to a puffed-up balloon.

Utprekṣā:

Śanaiśanairunnatavāyumaṇḍale
Virājate smāyasakāladhūmikā/
Mṛtātmanāṁ bhūtalagāminām mude
Dhṛteva sopānatatir vihāyasā//[3]

Here the deeply blackened smoke emanating from the sacrifice is poetically fancied as the steps laid for the ancestors to come down from the sky to participate in the sacrifice.

Rūpaka:

Manujakarmavipākatamo'mbudhau
Ravisame mahitātmani majjite/
Gurukṛpābharasīkaratārakā
Diśi tata nijaśiṣyaparamparā//[4]

---

1. *Ibid*, XIV.148
2. *Ibid*, XV.87
3. *Ibid*, III.49
4. *Ibid*, X.53

In this verse the poet describes the disappearance of Jesus Christ and the appearance of his disciples. Jesus Christ is identified with the setting sun and his disciples with the rising stars.

Sandhyābhrareṇucandrarkānemidvayavicālitam/
Puro yātrāṁ karoti sma prapañcaśakaṭaṁ punaḥ[1]//

Here the Universe is identified with a cart having the sun and the moon as its two wheels and the reddish sky as its path full of dust.

Dṛṣṭānta:

Yave bhṛśaṁ rohati nimnakarṣaṇāt,
Stihiraprayāsena matiḥ prasīdati/
Udeti sūryaśca tamo vidārayan,
Vibhūtayaḥ kleśacaritrabhūmayaḥ[2]//

In this verse we have three statements which are intended to substantiate a general statement. They look like a single image and its reflections.

Arthāntaranyāsa:

Maraṇasmṛtihīnajivino
Dayanīyā hi vibhāti mugdhatā/
Vadhacaraṇapūjakasya yeo
Galamālyam graste' japotakah[3]//

In this verse the pitiable state of a human being caused by his unawareness of death is substantiated by the example of the sacrificial goat that bites the garland hanging on the neck of the priest who kills it in a sacrifice.

Svabhāvokti:

Vahannijāṁse kutukottamāṅkurān
Manoharoṣṇīṣadharān kumārakān/
Sarāgadantāmbarayā svakāntayā
Samaṁ samāyāt kṛṣiko vidūrataḥ[4]//

---

1. *Ibid*,XIV.140
2. *Ibid*, III.33
3. *Ibid*, IV.73
4. *Ibid*, IX.16

Here the poet describes a farmer going to see a festival with his wife and children quite realistically. Such scenes are common in the rural areas of Kerala.

Karāṅgulidvandvagatnātralato
Bahissa niṣṭhīvya nikṛttavīṭikām/
Varottarīyeṇa vimārjayanmukhaṁ
Punarbabhāṣe vaṇijaḥ kṛtaksutiḥ[1]*//*

This is a description of a Muslim tradesman chewing betels and frequently spitting during his conversation. Similar sights are very familiar in the villages of North Kerala.

Aprastutapraśaṁsā:

Kulīrakaiḥ kiṁ vijitaṁ vileśayaiḥ?
Khalāravaiḥ kiṁ phalitaṁ śivāgaṇaiḥ/
Gajasya kiṁ vā masakairbhavantama-
Pyarīṁśca dṛṣṭvetthamudīryate janaiḥ[2]*//*

In this verse the point is that the king cannot be conquered by weak enemies. This is substantiated by describing situations not immediately related to the matter.

Pravibhaktumātmagrahapūpamatho
Navadharmanāyakakapiṁ samāgat/
Vipulādaraṁ vibhuvilalatatir
Labhate sma rodanamayam aphalam[3]*//*

Here the foolishness of the native rulers is the subject. It is suggested by the description of a non-relevant situation; the proverbial fooling of cats by a clever monkey. The native rulers brought their cases before the East India Company only to become disappointed as the cats before the monkey judge.

Nidarśanā:

Ayāsīt cakravartitvakāmi cakrabhramī ripuḥ/
yūkadaṁśanavikruṣṭasārameyasya durdaśām[4]*//*

---

1. *Ibid,* XV.73
2. *Ibid,* XV.24
3. *Ibid,* XX.4
4. *Ibid,* XVIII.196

Here the pitiable state of the Dutch who wished to become the masters of Kerala is depicted as identical with the pitiable condition of a dog that is annoyed by flies.

Śleṣa:

Trilocanapāditabāṣpapuñjo
Vanāntrāloḍitapallavaśrīḥ?
Bhrāmyanmayūronmadavarṣako'bhūt
Kadambinīkāmrakadambaḍambhah.[1]//

In this verse *'Mayūronmadavarṣaka'*, *'Pallavaśrīḥ'*, *'Kadamba'* etc. are used with double meaning. The first word means the king named Mayuraśarman and the peacocks, the second word, namely *Pallavaśrīḥ,* means the Pallavas (another royal dynasty) and also sproutings of plants and the third word Kadamba means the *Kadamba* tree as well as the Kadamba dynasty.

Vicāravipulārambhā bhavabandhanabandhuraḥ/
Ekaḥ sargo'pi siddhārtho dadyād ākalpakaṁ yaṣaḥ[2]//

Here the word *'Sarga'* had two meanings; one, the creation of the world and the other, the canto of a *Kāvya.*

Samāsokti:

Nīlābhramaṇikhaṭvāyām kalpasunāgrayakuntalā/
Pratyaikṣata priyaṁ śyāmā dīrghasvasanaviklava[3]//

Here we get a beautiful description of a night with stars waiting for the rise of the moon. At the same time the adjectives also suggest another picture of non-relevant incident, i.e. a beautiful lady wearing flowers, waiting for her lover.

Apahnuti

Navaṁ ca tāsāṁ dadṛśe'mbarānte
Suspaṣṭakūpāgramiṣeṇa dīrghaḥ/
Paurastyajīrṇalayavaprabhedi
Pāscātyadigvāraṇadantakotiḥ[4]//

1. *Ibid,* VIII.10
2. *Ibid,* XIV.87
3. *Ibid,* XIV. 145
4. *Ibid,*XVI.22

Here the real character of the ships is denied and the same is attributed to the Western sentinal elephant.

Cacāla puṣkaraprāptavahnidhūmamiṣāt tadā/
Kerale portugīyanām śriyo nibhṛtadahanam[1]//

Here also the original characteristic of the cloud is denied and it is attributed to the characteristic of the smoke.

Nṛpakavermadhurāmṛtasārayā
Tiruvaraṅkapaternutidhārayā/
Atitarām vavṛdhe calaminayā
Kalakalena Kaveratanujayā[2]//

The poet here describes that by listening the king's eulogy about the God Sriraṅga, the river Kaveri became much excited. Thus he has made a connection between incidents which have no real connection at all. Hence this is an example for *Sambandhātiśayokti.*

Dantavalamahādantamadantakarabandhuraḥ/
Jajṛmbhe niṣkutte rājārambhayauvanaḍambaraḥ[3]//

Here what is described is banana fruit. It is not mentoned directly, but is superimposed on the tusks of the elephant attributing its characters to the same. Hence this is an example of *Rūpakātiśayokti.*

Paryāyokta:

Kāle ghaṭiyantrakarassamāgāt
Praṇālacārī varuṇaśca vegāt/
Babhrāma paṅkhāmadhiruhya vāyur
Vidyutprabhārciśca nṛsevanārtham//

Abhūt purā svargamukhī nitāntam
Yā satradhumodgatagandhayāgā/
Sā cādya kārpasakayantranālā
Prācī babhau, dhūmilanetranīrā[4]//

In these two examples the object described is the modernisation of Kerala in the early twentieth century. Because of the effect of the

1. *Ibid,* XVIII.184
2. *Ibid,* X.33
3. *Ibid,* XVIII.55
4. *Ibid,* XXI.31-32

Industrial Revolution watches, pipelines, fans, electronicity etc., came into use. Similarly, cotton mills rose in place of sacrificial altars. Instead of resorting to direct description of these facts, the poet has conveyed the intended idea in a more figurative manner. Hence these are examples of *Paryāyokta*.

Viṣama:

Kva bhavannagopamagajendraghaṭā-
Ghātamastakatruṭananityapātuḥ/
Kutilorusaṅkucitabaladharas
Śunakaḥ kva dinaravaceravatuh[1]*//*

In this verse two ill-suited themes are described, connecting both by the use of the word *'Kva'*.

Purāgryasaudheśu vijṛmbhamāne
Vedāntavāde śrutipaṇḍitānām/
Bhojyāvaśiṣṭaya vanīyakānām
Śvabhir jajṛmbhe bahir ugrayuddham[2]*//*

In this stanza also we get two ill-suited things being desribed in mutual connection with the help of *'Satisaptamī'*.

Vibhāvanā:

Sadā virūpakṣakṛpābhipālitā
Pyagāt kṛtāntasya gadabītadānāt/
Kṣayam talikkottarane'tidāruṇe
Vibhūtisāra vijayābhidhā purī[3]*//*

In this stanza the effect, i.e. the destruction of the Vijayanagar by the club of Yama (enemies) which is protected by the God Śiva himself, is described. Thus the effect comes into being even in the presence of obstacles.

Virodhābhāsa:

Yam adhigamya patiṁ kavideśikaṁ
Samucitārthasuvarṇaadangada/

1. *Ibid*, VII.91
2. *Ibid*, XXI.143
3. *Ibid*, XIX.12

Yamitapadayaugapyatipeśalam
Parinanarta sada'marabhāratī[1]//

In this verse we get the idea that *Amarabhāratī* (Sanskrit dances even when her feet are tied (*Yamitapadayuktam*). This at first sight appears to be a contradiction. But it is set right when we understand the word having the meaning *'Yamaka'* poem.

Sahokti:

Sravatyanayapratimā dvidhāgatir
Manojñadhara mahanīyasampadam/
Viyatsthameghadhigatatra rajati
Videśyavanijyāhṛtā ca kāñcanī[2]//

Here the showering of rain from the sky and of gold from foreign countries is described in a delightful manner.

Parikara:

parīpiḍita ripubalāt kṛtibhiḥ
paripāṇḍugatravigaladvāsanā/
Chanasophasankatadayarhatanur
Dadṛśe viraktijananī dhāraṇī[3]//

Here the adjectives used by the poet are suggestive of the meanings capable of substanting the main idea. Hence it is an example of *Parikara,*

Similar examples can be multiplied. But these examples are sufficient to illustrate the skill of the poet in employing different figures of speech to enchance the beauty of the work.

Style

The style in *Keralodaya* requires a thorough study. The poet's vast erudition and his skill in the use of Sanskrit words have made his verses flow easily. The individuality in the speeches of different characters is achieved by using the slang words employed in different walks of life. Incorporation of familiar proverbs and idioms of Malayalam in the speeches of characters helped the poet to sustain

1. *Ibid,* X.74
2. *Ibid,* XV.32
3. *Ibid,* XX.10

the atmosphere of Kerala throughout the *Kāvya*.[1] These peculiarities make *Keralodaya* an authentic history of the Kerala culture.

The deep knowledge of the queen Umā is well reflected in her advice to her son. Her inspiring words are endowed with the scholarship he had, especially in grammer.

Graha iva ravim nityam kārakāniva ca kriyām/
Anugacchanti balinam sākāṅkṣam ayi sampadaḍ//

Samastakāryajāteṣu vijayonumukhabhūtiṣu/
Varteta caturaḥ kartā pādanyastā ca tatkriyā[2]*//*

But nowhere do we find any artificiality in her words. While the style of Umā is appropriate for a well-versed and cultured woman, the style of Punturakoya, a Muslim tradesman, is approprate to his culture and status. In his words we get a lot of Sanskritised Arab terms which make the situation more realistic.

Namaskṛtiḥ pañcadineṣu 'ramsakam'[3]*/*
Vratam, 'juma' dānam akāri[4]*hajjapi*[5]*//*

Kati pratuṅgā na kṛtāstu masjidāḥ'[6]*/*
'kayāmtiye'pi[7]*dine kva mā bhayam//*

Na janmataḥ karmata eva sanmanā
'Malakka'[8]*hodustamanaśca 'jinnapi*[9]*//*

yataḥ svayaṁ kāphira'[10] *vaṁśako bhavan*
Nitāntam islamikadharmarakṣakaḥ[11]

1. For example see *"Duratyaye grahaṇe kañculako'pi takṣakaḥ"* (*IV.18*), *"Aśmatādanamihaikamekada patayellaghu hitam phaladvayam"* (VI.18), *"Kuṭitatikukkuṭapātākam yathā satṛṣṇajambhūkavidagdhalocanam"* (XV.75), *"Sye garjanbhasakaḥ kimu daṁśati"*(XVIII.231) *"Musikamasanaya svamandiram cāru vidāhyatā"* (XXI.76) etc. Also see IV.62, XIII.25.XV.31,44,46 etc.
2. *See XIV, 68,100.* See also *54* also *54,60,67,73,111,112,116, etc.*
3. Ramzan
4. Alms-giving on Fridays
5. The haj
6. The mosques (masjids)
7. The day of Judgement.
8. Angel.
9. Devil.
10. Deathan.
11. *Keraladoya,* XV,36,37,See also XV.30,39,62 etc.

In these examples the reader easily gets into the implied ideas of the poet by the usage of the original slang words of the Muslims. Simlarly, the style of Sri Sankara, the propagator of Vedanta, is purely that of a philosopher.[1] The words of Francis Albuquerque,[2]the Portuguese governer, Zamorin[3], reflect their individual personalities. Each of them use illustrations and ideas familiar to them.[4] Another instance to be noted is the description of the Mamamka festivities. Here the modes of speech of the village women, drunkards etc. are imitated without omitting their minute pecularities.

Mukhe na kiṁ netram aye gajo hyayam,
Pitāmahomodakalagnalocanaḥ/

Kulaṁ gatam mṁātuladūrvyayad iti
prasadhite khaṇḍakathā janotakaraih//

Kva nīli, cakki? "jvaritā", kva nāraṇī?[5]
Samamsamīna[6]*khalu sā varākikā/*

Kva te dhavaḥ, saptama eṣa vartate
'Katham'-kathottham samudeti yauvate//

'Kuberaputro'ham ameyavikramād
Udāravenata nṛpas sa[7]*me suhṛt/*
Purāgraavamsya, ciram aṅga mallikā
Madīyabrye'ti jaguśca madypaḥ//

'Ghato hi langnas śanir atra durvidhas
tato budhas sphītasukho bhaviṣyati'/

Iti grahalokanacāravanijai-
Acayi vittam gaṇikaair guṇādhikam//

'Kaphapradhanatra rua, sa kim bhpag
yathātatham vetti na pittavai kṛtam/

1. See IX.42ff.
2. See XVII.137-155
3. See XVII.110-122
4. See XVII. 111,115,118,122,138,139,140,142,144,149,150 etc.
5. Nili Cakki and Narani are old female names. The first two means Durgā and the third is form Nārāyaṇī.
6. i.e. One giving birth to a child every year, usually *"Samamsamina sa yaiva prati varṣam prasūyate"*.
7. The King of Venad (Travancore).

Pitamahaptasti kare mahausadhir
Mameti bebhrama jaraccikitsakkah[1]

Thus, the poet has greatly succeeded in employing the classical Sanskrit language for conveying even the minutest details of human character.

In short *Keralodaya* presents a faithful and charming cross-section of the life and history of Kerala. It also reveals the wonderful potentialities that classical Sanskrit has, as a vehicle of modern poetry with a serious purpose and governed by a modern outlook and progressive ideas. Kerala History, which is unfloded through the medium of Sanskrit language, that has already attained the status of a national and international scholars' language, thus gets its entrance into international cultural history.

1. *Keralodaya* XV.108-112

Utpaladeva's and Abhinavagupta's Approach to Plurality and Tradition

David Peter Lawrence

1. Introduction

In my earlier studies of the *Pratyabhijñā* works of the monistic Śaiva thinkers Utpaladeva and Abhinavagupta, I have been especially concerned to address the post-modern and post-colonial issues of the *plurality* of knowledge claims and the evident *contingency* of such claims upon cultural- historical factors such as language, narrative and power. Thus, I have examined how the *Pratyabhijñā* and broader Sanskrit methods of *Parrthānumāna* and *tarka* use philosophical discourse for mediating a plurality of conflicting viewpoints in dialogue. The same interest has also determined my choice of topics for constructive engagement, such as whether there are theistic foundations for valid knowledge claim.[1].

Recently I have been examining how the *Pratyabhjñā* thinkers *themselves* approach the problems of the plurality and contingency of knowledge. While the thinkers did not experience the same crisis about knowledge as affects the contemporary academy, they were aware of these problems and engaged in interesting reflections on them, which, I believe, retain much value.[2]

1. See David Peter Lawrence, *Redicovering God with Transcendental Argument:A contemporary Interpretation of Monistic Kashmiri Śaiva Philosophy*, SUNY Series Toward a Comparative Philospohy of Religions, ed. Paul J.Griffiths and Laurie L.Patton (Albany: State University of New York Press, 1999)
2. David Peter Lawrence, "The Plurality and Contingency of knowledge, and its Rectification according to the *Pratyabhijñā*," in *Perspectives on Abhinavagupta*, ed. Navjivan Rastogi and Meera Rastogi (Delhi: Motilal Banarsidass, forthcoming); and "Zu Abhinavagupta Offenbarungstheorie," *Polylog: Zeitschrift für interkulturelles Philosophieren* 5 (2000): 6-18. The chief *Pratyabhijñā* texts included within the scope of this essay are Utpaladeva, *Īśvarapratyabhijñākārikā* and

2. Overview of Monistic Śaivism and the *Pratyabhijñā* Metaphysics

The broad doctrinal position of the diverse monistic Śaiva traditions is that the only reality is Śiva. In the creation myth Śiva divides Himself from His consort and power Śakti, and emanates the unvierse through Her. Liberation is the realization of one's true self as Śiva.

The central moment of the *Pratyabhijñā* philosphy is the explanation of Śakti as Śiva's self-recognition (*ahampratyavamarśa*). Utpala and Abhinava also identify Śiva's self-recognition/Śakti with the principle of Supreme Speech (*parā vāk*)-which they derive from Bhartṛhari. Śiva emanates through differentiating His self-recognition/Speech into discrete acts of linguistic judgement or apprehension (*vimarśa,* as the essential nature of *prakāśa,* "awareness").

The *Pratyabhijñā* thinkers formulate "transcendental" arguments to demonstrate that Śiva's self-recognition through *vimarśa* and realated categories underlies and constitutes all facts of epistemology and ontology. By pointing out the necessity and ubiquity of this self-recognition, the *Pratyabhijñā* system enables the student to participate fully within it.

3. Oridnary Knowledge as a Contraction of God's Perfection

The strong logic of identity in the *Pratyabhijñā* theory of Śiva's self-recognition might be assumed to prohibit all plurality and contingency of knowledge. However, Śiva is not merely a transcendent and eternal principle, but is also immanent and dynamic.

Abhinavagupta, *Īśvarapratyabhijñāvimarśinī,* for which I will use the edition *Īśvarapratyabhijñāvimarśinī* of Abhinavagupta, Doctrine Divine Recognition: Sanskrit text with Bhāskarī, 2 vols., ed.K.A. Subramania Iyer and K.C. Pandey (Reprint, Delhi: Motilal Banarsidass, 1986); and *The Īśvarapratyabhijñāvivṛtivimarśinī* by Abhinavagupta, 3 vols., ed. Madhusudan Kaul Shastri, Kashmir Series of Texts and Studies (Reprint, Delhi: Akay Book Corporation, 1987). The latter text will be abbreviated as IPVV. I will also refer to Abhinavagupta's *Tantrāloka* (*TA*) which systematizes monistic Śaiva symbolism and ritual in the light of the *Pratyabijñā* philiosophy. See *The Tantrāloka of Abhinavagupta with the Commentary of Jayaratha,* 8 vols.,ed. Madhusudan Kaul Shastri and Mukunda Rama Shastri, Kashmir Series of Texts and Studies, republication, ed.R.C.Dwivedi and Navjivan Rastogi (Delhi: Motilal Banarsidass, 1987)

The *Pratyabhijñā* thinkers explain the emergence of the structures of limited experiecne as a *contraction* (*saṅkoca*) of *Śiva's perfection* (*pūrṇatā*). *Pūrṇatā* is one of the basic conceptualizations of Śiva's nature. Through its contraction there arises a differentiation of *pramātṛs, prameyas and pramāṇas*. Utpala and Abhinava describe *pramāna*-s as *abhinavodaya*, "ever-new arisings." Thus from the contraction of divine perfection results the contextuality of knowledge (*pramiti*).

4. The Plurality and Contingency of the *Pramāṇa*-s

From contextuality come plurality and contingency. This affects all three *pramāṇa-s* of *pratyakṣa, anumāna* and *āgama*. One formulation states that *pratyakṣa* and *anumāna* in particular are diversified as contingent upon three factors: purpose (*artha*), taste or emotional proclivity (*ruci*) and traditional learning (*vyutpatti, vṛddhavyavahāra* or *pūrvaprasiddhi*).

For this presentation, I will focus on aspects of the *Pratyabhijñā* theory of *āgama*. As we all know, *āgama* comprises both oral and written scriptures as well as religious tradition more generally. As just explained, tradition (*pūrvaprasiddhi*) is itself said to be one of the primary factors that diversify perception and inference.

5. The Concept of Scriptural Tradition (*āgama*): Its Original Metaphysical Essence and manifestations

Just as the *Pratyabhijñā* thinkers identlfy Śiva's *ahampratyavamarśa* with the metaphysical principle *Pratyabhijñā* thinkers identify Śiva's *ahampratyavamarśa* with the metaphysical prinicple *Parā vāk* derived from Bhartṛhari, so their approach to *āgama*-s in the more concrete sense may also be viewed as further development of Bhartṛhari's ideas. I note that in discussing this topic I will be relying mostly on Abhinava because Utpala does not say as much about it in his available writings.

Abhinava gives two basic definitions of *āgama*. First, he defines it directly in terms of the immanence of Śiva's *ahampratyavamarśa* in human experience, that is, as any *vimarśa*, recognitive and linguistic "judgment, "which is very firmly believed- *dṛḍhīyastamavimarśa*. The second definition simply equates *āgama* with *prasiddhi*, "being well known or established."

In their highest nature as manifesting Śiva's *Parā vāk*, *dṛḍhavimarśa* and *prasiddhi* comprise innate, or as Raniero Gnoli puts it, "*a priori*" features of cognition. It is only secondarily that they become manifest in the external, cultural forms of oral and written texts; *āptavākya; paramparā*-s; and general "public knowledge".

6. Scriptural Tradition as the Foundation of the other Means of Knowledge

Abhinava develops arguments of Bhartṛhari to demonstrate that *āgama* provides the most basic interpretative assumptions or foundational status accounts for why *prasiddhi* is one of the primary factors that diversify perception and inference.

These arguments may be understood as an extension of the *pratyabhijñā* claims about the integrality of *vimarśa* to all *prakāṣa*. In my earlier work I have compared the overeaching *Pratyabhijñā* epistemology of *vimarśa* with the theory of truth as disclosure *(aletheia)* propounded by Martin Heidegger and elaborated in later hermeneutics. According to that theory, there is no experience of the objective world without the medium of linguistic interpretation. Reality is disclosed or "opened up" through "seeing as" in language. The Śaivas diverge from Heidegger and the mainstream of hermeneutics in positing the subjectivity of God as the innate or a priori ground of all linguistic interpretation. In this they align more strongly with the Christian theology of God's Logos, "Word"—which preceded Heidegger.

Now, Abhinava's theory of *āgama* exhibits a greater affinity than the other *vimarśa* arguments with contemporary hermeneutics. For it complements the metaphysical and a priori considerations with an appreciation of the role of concrete oral and written traditions in determining the structures of knowledge.

According to Abhinava, all *vyavahāra* rests upon *āgama* as *pūrvaprasiddhi*. Even those such as the Buddhists and Cārvakas who repudiate *āgama pramāṇa* actual fact still rely upon *āpta vākya*. It should not be difficult to appreciate that no person learns all his or her basic assumptions about the world through direct perception and inference. However,Abhinava does not wish merely to place scriptural tradition

at par with *pratyakṣa* and *anumāna,* but rather to demonstrate that it is the very life [*jīvita*] of those means.

It is because *pratyakṣa* rests upon *āgama* that ordinary language may refer to the objects of *pratyakṣa.* Thus with language learning itself—one may learn the meanings of words through *prasiddhi* articulated in cultural works such as *Purāṇa*-s and *Itihāsa*-s. Or one may learn them through definitions. A definition explains the meaning of a particualr word through *prasiddhi* regarding other words. Ultimately langauge learning rests upon the baby's innate semiotics of experiecne observed by Bhartṛhari.

Abhinava again follows Bhartṛhari in arguing for the dependence of *anumāna* and *tarka* upon *āgama.* One of his main claims is that people must rely on *āgama* to formulate reliable *vyāpti*-s through *anvaya* and *vyatireka.* The relationships between particualrs are too unstable to be induced by reason alone. Sometimes water is cold and sometimes it is hot; sometimes fire burns and sometimes it does not. Abhinava also points to the notorious interminability of philosophical debates as evidence of the insufficiency of reasoning that does not rely on *āgama.* In reasoning we must rely on data and basic ways of organizing that have been received from the collective wisdom of *āgama.* We might roughly analogize his conception with Thomas Kuhn's famous theory of the paradigm, as model for research and theorization.

7. The Plurality and Contingency of Scriptural Traditions

Granting that the foundational status of scriptural traditions explains how they may operate as a primary factor in generating the plurality of perception and inference. What about the plurality of scriptural traditions themselves? While Bhartṛhari had already endeavored to accommodate a measure of plurality in describing the proliferation of branches of the Veda and subsidiary science, Abhinava's view is still broader. He grants the status of *āgama pramāṇa* to the canons of competing Hindu and non-Hindu traditions-Veda; Śaiva Siddhānta; Vaiṣṇavism; orthodox philosophical *śāstra*-s; and Buddhism and Jainism. They all originate from the mouths of Śiva. Even the teachings of the Buddha and Kapila do not present their own personal innovations but rather derive from the *anādi* and *apauruṣeya* tradition from the *vimarśa* of Parameśvara.

Abhinava is well aware that there are many disagreements between the teachings of various *āgama*-s. Upon what factors is this contingent? Two important factors are simply place and time: When one person perceives blue that does not make another person perceive it. Likewise only in particualr contexts can one attain a treasure by particular injunctions, or get to heaven by the Soma sacrifice.

Another very important factor is eligibility (*adhikāra*). Abhinava recurs to his basic explanations of *āgama* in defining *adhikāra* as nothing other than a *dṛḍha*, "firm" *vimarśa*, *prasiddhi*, *pratīti* or *śraddhā*. He says that "that [*āgama*] for which firm conviction arises in one's heart is his [*āgama*].[1] An *āgama* about which a person does not have a conviction is like "the eye of one who does not have any eyes."[2]

Abhinava also places great stress upon the diversity of purposes in explaining the plurality of *āgama*-s. It will be recalled that *artha* is also one of the chief factors diversifying *pratyakṣa and anumāna*. According to Abhinava, the teaching of the different *āgama*-s enable their followers to attain a variety of goals—wealth, duties, pleasures and different kinds of *mokṣa*.

8. The Hierarchy of Knowledge, Including that Obtained from Scriptural Traditions

Thus Utpala and Abhinava view that plurality of knowledge claims as contingent upon *āgama* or *prasiddhi* and other factors, and view *prasiddhi* itself as contingent upon various factors. They do not, however,espouse a kind of relativism. According to them, reality follows definite patterns fixed by Śiva's *Niyati Śakti*.

The thinkers articulate definite criteria for the evalution of the diversity of truth claims. Within this system, there is no question of correspondence with an objective reality. A true claim is a disclosure or recognition of some state of affairs. We have seen that purpose is basic to the formation of true claims. *Artha* also provides the orientation for their assessment. For the *Pratyabhijñā*, each claim must be tested as to *noncontradiction or coherence* (*abādha* or *sthairya* in the realization of *practical values* (*arthakriyā*). For example, the belief that one knows

1. *IPVV*, 2.3.1.2,3:96
2. *Ibid.*, 2.3.1-2,3:96

the way to a village, is confirmed if one succeeds in getting there, and is falsified if one does not. I have previously compared the *Pratyabhijñā* approach to the evaluation of claims with that of the Catholic theoligian David Tracy, who uses coherence theory and pragmatism as subsidiary tests for the hermeneutic conception of truth as disclosure.

Now, coherence theories maintain that we must strive for increasingly more coherent accounts of the world. This often requires the positing of a higher metaphysical condition in which coherence is fully realized. In earlier Western idealism that is the Logos or mind of God. For the *Pratyabhijñā*, the condition of ultimate coherence is supplied by Śiva's *pūrṇatā*.

We have seen that the *Pratyabhijñā* thinkers describe the emergence of plural and contingent knowledge as a contraction of the divine *pūrṇatā*. Abhinava futher develops this conception to explain error as *apūrṇakhyāti*, "imperfect" or "incomplete knowledge". Navjivan Rastogi has done the pioneering study of this theory. An erroneous judgement actually contains a great deal of valid knowledge. For example, when one mistakes mother of pearl for silver, one does validly perceive a hard object that has some likeness to real silver. One's understanding is rectified when one approaches the object more closely. However, all of our knowledge within the realm of *Māyā* is ultimately limited in the same way, and will be sublimated in the rediscovery of the perfection of Śiva's self-recognition.

To return to the plurality of *āgama*-s, Abhinava contends that they all have *some validity* because their followers do achieve their anticipated results. One person is cured of poison by the *mantra*, "This poison will not kill me. I am Garuḍa". A compassionate one becomes a Buddha, and an ascetic becomes a Jaina *arhant*. Because the followers of these *āgama*-s each attains their *artha*-s, there is a broad consistency (*ekavākyatā*) among them.

Nevertheless, Abhinava hierarchically ranks traditions according to their approximation to the metacoherent *pūrṇatā* of Śiva's self-recognition disclosed in the monistic Śaiva *āgama*-s. The Śaiva *mokṣa* is *pūrṇa*. It includes the fruits of lower *mokṣa*, but not vice versa. In various places Abhinava maps the realizations attained by other systems on the lower levels of the Śaiva cosmology.

Abhinava also discusses rites of conversion (*liṅgoddāra,* and so on) from other traditions to Śaivism. He understands conversion as a process of purification (*saṃskāra*). Although he is sometimes respectful of the Veda, he provocatively describes the Śaivas' *saṁskāra* as the subversion of the Vedic. Just as the Veda may cure one of poison by the conviction of being Garuḍa, so he says the monistic Śaiva scriptures purify one from the poisonous *karman* of the Veda by the conviction of being Śiva!

9. Conclusion[1]

In this presentation I have emphasized aspects of the *Pratyabhijñā* theory of *jñāna* and *āgama* that have affinities with Western reflections since Kant, especially in hermeneutics, about the role of prepossessed interpretative categories in structuring knowledge claims. Where Utpala and Abhinava seem to diverge most from theories predominant in the contemporary West is in their postulation of God as the metaphysical origin for all knowledge and all scriptural traditions; and in the hierarchical arrangement of their truth.

Here again the *pratyabhijñā* finds a closer analogue in the earlier Christian theology of the Logos. The analogy is evinced in the ancient Church Father's theory of the *logos spermatikos,* "Seed Word". The Seed Word was conceived as inspiring partial knowledge among "pagans" who have not accepted the incarnation of the Logos as Jesus. Such a premise underlies the efforts of early modern comparative religions to hierarchize symbolism of other religions as approaching the alleged truth of Christianity. Today such hierarchization is routinely condemned as justification of hegemony.

My view is that the justification of hegemony, though extremely common, is, nevertheless, a contingent effect of the epistemological hierarchization being considered. Some kind of hierarchization of alternative viewpoints is unavoidable. This may be explained in terms of the hermeneutic circle. In the effort to understand others, however much of one's ideas change, one cannot avoid beginning and ending in only one's own views. An atheist or historicist subordinate theist

1. See the more complete discussion in "Zu Abhinavaguptas Offenbarungstheorie,"16-18.

and non-historicist viewpoints. Even an agnostic subordinates those who think they know something.

While Abhinava subordinates other scriptural traditions to the Śaiva, he is aware that those pursuing other *artha*-s will do the same in return. He says:

"Inasmuch as one has not attained identity with Śiva, he does not doubt such a *prasiddhi* as accords with his own nature. He will doubt other [*prasiddhi*-s] and regard [his own] as much better."[1]

His description of conversion as the opposite of the Vedic *saṃskāra*-s likewise evinces his appreciation of widely divergent understandings of the process of "purification."

To borrow a phrase from a German philosopher, I believe that such insights point towards a way in which we may "think with Abhinavagupta against Abhinavagupta and beyond Abhinavagupta." For the assessment of divergent truth claims, Abhinava propounds no-objectivist criteria of coherence in the attainment of practical values; and it is in the *Pratyabhijñā* philosophy that he applies such criteria in a rigorous and systematic manner, in debate with other schools. The *Pratyabhijñā* is such more ambitiously metaphysical than the approaches to dialogue and conversation of mainstream hermeneutics. It is this polemics that ostensibly justifies Abhinava's claim for the greater *pūrṇatā* of his tradition. Regardless of whether we agree with that, what I want to emphasize is that the *Pratyabhijñā* is formulated in such a manner as it is open to further questioning and dispute.

Those following other *prasiddhi*-s, whether religious or secular, will inevitably view their judgements as the most adequate. It is tolerant yet critical philosophical dialogue that provides an intellectual alternative to unreflexive historicist or social scientific reductionism as well as arbitrary hierarchies of religious symbols. While dialogue itself is bound by traditions, there may, nevertheless, be cognitive advance towards the discovery of more adequate ones. I also believe that it is reasonable to follow Abhinavagupta in viewing our aspiration for such an advance as an open-ended pursuit of greater *pūrṇatā*, in the sense of coherence in practice.

1. *TA* 35.21-22.8:3658

Prekṣāgṛha in *Rājapraśnīyasūtra*

Rani Majumdar

Rājapraśnīyasūtra (Pkt. *Rāyapaseniyasutta*) is a Jaina *Upāṅga*. It consists of two parts. The first part deals with the birth of king Pradesi as Sūryābhadeva, his celestial grandeur and enjoyments, the description of his huge *Vimāna* i.e. the celestiel car, his staging of a drama and dance in the presence of Lord Mahāvīra. The second part deals with a dialogue between king Pradesi and Kesi Kumāra *śramaṇa*, the follower of Lord Pārśva about the existence and non-existence of soul.

Rājapraśnīya contains much valuable information of performing arts. One such item is an elaborate description of an auditorium (*picchāghara maṇḍava*), where several kinds of dance-cum-dramatic performances are held. There are frequent and lengthy references to music, musical insturuments, *nāṭya vidhi*-s, etc.

Bharata has a detailed description on theatre in his *Nāṭyaśāstra*. He lays out how a theatre should be constructed. Fortunately we have some descriptions of *prekṣāgṛha* in the *Rājapraśnīya* also. There are interesting parallels between these two works i.e., the *Nāṭyaśāstra* and the *Rājapraśnīya*.

The references to *Prekṣāgṛha* occur at three places in the *Rājapraśnīya* text. The context of the first occurrence in the *Rājapraśnīya* is as follows:—

Suryabhadeva of Saudharma heaven, through his divine power observes that Lord Mahāvīra is about to arrive in the Amabasalacaitya of Amalakappa city. In order to reach that place Suryabhadava orders his *Ābhiyagika deva*-s to create a *Vimāna*. His orders are carried out immediately. After the construction of the *Vimāna*, *Ābhiyagika deva*-s construct an auditorium inside the *Vimāna*. This auditiorium is built on hundreds of pillars. It was decorated with high, well-built *vedikā*-s,

beautiful arches made of gold and equally beautiful statues. Its pillars were bedecked with precious stones like *Vaidūrya*. Its level floor was decorated with bright shining jewels. It was divided properly and was very level:—

"सुसिलिट्ठ विसिट्ठ संठिय पसत्थ वेरुलियविमलखंभ-णाणामणिखचिय उज्जल-बहुसम सुविभत्त भूमिभाग......"

The theatre was decorated with the pictures of deer, bull, horse human beings, birds, snakes, cows, elephants and creepers, etc., and thousands of bells were tinkling. It was pleasing to the audience. Its courtyard was besmeared with cow-dung and walls were white-washed with white clay. In the middle of the auditorium a huge *akṣapaṭa* was built which was decorated with diamonds and in between that *akṣapaṭa*, a stage mearsuring eight *yojana*-s in length and width and four *yojana*-s high was built:

अट्ठ जोयणाइं आयाम विक्खम्भेणं चत्तारि जोयणाई बाहल्लेणं सव्वमणिमयं अच्छं सण्हं जाव पडिरूवं ।

After the construction of the stage, the seating arrangement was made. Four thousand seats in the North-West, North and North-East; in the East four thousand; in the South East eight thousand; in the South-West twelve thousand and in the West seven thousand, and so on and so forth. Thus the huge *vimāna* comes to the Amolakappa city. But we see that no dramatic activities take place in this *Prekṣāgṛha.*

The second occurrence of *Prekṣāgṛha* in the *Rājapraśnīya* is like this : When Suryabhadeva meets Lord Mahāvīra in the Amalakappa, he wants to show thirty two types of *Nāṭyavidhi*-s in His honour. At this time with his supernatural power, creates a very level land and in the middle of this land he creates a *Prekṣāagṛha* which is built on hundreds of pillars as stated before :—

तस्स णं बहुसमरमणिज्जस्स भूमिभागस्य बहुमुझदेसभागे पिच्छाघरमंडवं विडव्वति अणेगखंभसयसं-न्निविट्ठं अक्खाडगं च मणिपेढियं च विडव्वति ।

The third reference to *Prekṣāgṛha* occurs in the description of Sudharma's court in Heaven. Here it is said that there are three doors in the Sudharma's court in the East, South and North. In front of these doors there are three *Mukhamaṇḍapa*-s and in front of these *Mukhamaṇḍapa*-s there are thee *Prekṣāgṛha*-s. These *Prekṣāgṛha maṇḍapa*-s

are said to be hundred *yojana*-s in length and fifty *yojana*-s in width. Then there are *akṣapaṭaka*-s, *maṇipīṭhika*-s and *bhadrāsana*-s, as in the previous examples. Here we find that the stage is said to be sixteen *yojana*-s long and eight *yojana*-s wide. It means that the stage is rectangular. Above the stage extremely beautiful domes are erected. These are equally decorated with jewels, garlands, beautiful canopies and arches and *aṣṭamaṅgala*-s.

Thus, we see that these above-mentioned *Prekaṣāgṛha*-s are meant for the heavenly gods. These descriptions are, no doubt, highly exaggerated as the Jaina writers are well known for this technique However, in these references we find that in the first example the stage is said to be eight *yojana*-s long and eight *yojana*-s wide. It means that the stage is square. Moreover, the auditorium is said to be divided properly: '*Suvibhakta*', it suggests that the theatre had green rooms, exit doors and proper seating arrangements. In the other example the stage is said to be hundred *yojana*-s long and fifty *yojana*-s wide. In this way it is rectangular.

The second chapter of Bharata's *Nāṭyaṣāstra* gives a detailed information about theatre. It narrates that at the instance of Brahmā, the celestial architect Viśvakarmā designed three main types of theatre viz, *Vikṛsta* or rectangular, *Caturasra* or square and Trayasra i.e. triangular. Moreover, on the basis of their dimensions these auditoriums are sub-divided into three categories—*jyeṣtha* i.e. large, *madhyama* or medium and *avara* or small.[1] In all there are nine different types of theatres depending on their shapes and sizes. Bharata has given the dimensions in *hasta*-s and *daṇḍa*-s, each *hasta* measuring 18″ or 2.5′ and each *daṇḍa*-s measuring 72″or 6′ Amongst these, the large size theatre i.e the *jyeṣṭha* is meant for the gods, the medium for the kings and the small one for others. Of all these Bharata has called the medium one as the ideal one, because in such a theatre speech and songs have good audibility and facial expressions have clear visibility. Bharata has elaborately described the construction of a *Madhyamavikṛṣṭa Nāṭyagṛha*. The underlying principles are equally applicable to other types of theatres.

1. II.8

Bharata narrates that before starting the construction of a theatre, the place and soil have to be chosen carefully, then the earth should be rammed and levelled properly. Similarly, in the *Rājapraśnīya*, Suryabhadeva, like Brahmā in *Nāṭyaśāstra* orders Ābhiyogikadeva (i.e. Viśvakarmā in *Nāṭyaśāstra*) to find a clear and level land and to fill it with nice perfumes etc. The theatres described in the *Rājapraśnīya* are meant for gods, therefore, such theatres, according to the *Nāṭyaśastra*, may be termed as *jyeṣṭha vikṛṣṭa* and *jyeṣṭha caturasra*. Though in the *Rājapraśnīya* measurements are given for the stage only, not for the whole *Prekṣāgṛha*, in the first example and second example are square large i.e., the *caturasra jyeṣṭha* and in the third example we can assume that the theatre is *vikṛṣṭa jyeṣṭha* i.e. the rectangular large. In fact, the descriptions of the *Prekṣāgṛha*-s in the *Rājapraśnīya* do not clearly mention that any dramatic performance took place or not. The measurements of these *Prekṣāgṛha*-s are not equivalent to *Nāṭyaśāstra*. These measurements are obviously meant for gods, but this idea must be based on actual theatres in real life. Though the descriptions of theatre in the *Rājapraśnīya* are highly imaginary, some of its features can be undoubtedly compared to Bharata's *Nāṭyaśāstra*. The *Rājapraśnīyasūtra* has emphasised more on the interior and exterior decoration of the theatre and for this reason it is considered to be a fine specimen of art and architecture.

The Elements of World-peace in Modern Sanskrit Poetry

Dr. Rajendra Mishra

The Modern Sanskrit has opened the new horizons of knowledge, experiences and themes because of its universal character. The Modern Sanskrit Poetry, in particular, has undoubtedly fathomed the depth of multi-dimensional poetic sentiments dealing with the current burning problems of the world politics like star-war, wolrd-peace and the future of the third wolrd etc. Through its several post-Independence epics namely the *Tolstoycaritam, Kannedycaritam, Śakatarah, Lenināmṛtam* etc. the Modern Sanskrit Poetry has covered the whole world in its thematic circle.

The elements of World-peace are quite evident in the Modern Sanskrit Poetry. The World-protecting Culture (विश्ववारासंस्कृतिः) emerging from Vedic hymns and developing through the Purānic and classical age is still alive along with its intrinsic vitality and vivacity and therefore, the modern Sanskrit poets are confident that India will pave the path for Global peace and fraternity. Āchārya Bacchu Lāla Awasthi says —

पुनरायातु पुरातननीतिः
प्रकृतिषु परस्परं सत्प्रीतिः
प्रसरतु सभ्यसनातनरीतिः
नातिदवीयसि काले ! वन्दे त्वामम्बाले ! !
समे सन्तु सुखिनः सानन्दम्
विदधतु समे विहारममन्दम्
कलयतु सरस्वती निःस्पन्दम्
गते कुनृपचाण्डाले ! वन्दे त्वामम्बाले ! !

— दूर्वा, मार्च २००० ई. ।

In this poem, addressed to the Divine Language Sanskrit (देववाणी) Abhirāja Rajendra expresses his firm belief that a day will come when this language will again be appreciated and adored in Java, Śrilanka, Myammar, Malaysia, etc. It will entwine all the provinces of India just like the flowers of a wreath. Sanskrit is capable of establishing the Aryan culture in the whole world since it enshrincs the transcendental knowledge of those great *Ṛṣi*-s and *Maharṣi*-s who were free from the clutches of caste, creed, nation, etc. They lived for humanity and preached the high ideals through their various disciplines. Actually, the knowledge treasured in Sanskrit is beneficial to all those who are devoted to the universal religion, mutual understanding and moral disciplines as well as sacraments. This optimistic view can be seen in these lines of the poet :

यवं सिंहलं स्वर्णभूमिकटाहम् अलङ्कुर्वती स्फायतां देववाणी।
स्फुटं कृण्वती विश्वमार्यं समग्रं मधुच्छन्दसां जृम्भतां देववाणी ॥

सतां धर्मसंस्कारशिक्षाव्रतानां सदा हृत्समा स्पन्दतां देववाणी।
चिरं वर्धतां धीमतां देववाणी शुभं शंसतां श्रीमतां देववाणी ॥

— मधुपर्णी।

Being the representative of his distinct culture the poet again submits :

तामसी वीता निशा चेतोहरी
दीप्तभारतभास्करो भुवि भासताम्
भूतलं स्वं स्वं चरित्रं सम्मतं
भारतात् पुनरेकवारं शिक्षताम्!!

संवदन्तु जना: समं गच्छन्त्वलं
धीमतां हृदयञ्च साधु समञ्जताम्
प्रतिगृहं पठ्येत वेद: संस्कृतं
राष्ट्रभाषाया महिम्ना राजताम्!!

—मधुपर्णी।

India has always championed the cause of world- peace. It is evident from the authentic historical sources that in ancient days our great scholars, spiritual teachers and religious preachers, crossing over the impenetrable Himalayan ranges, reached Tibet, China, Mangolia

Korea, etc. They went to the far east territories of the Pacific ocean and preached the eternal values of the Indian culture. This cultural victory of India was in no way an achievement through bloodshed. It was a victory, initiated through love and affection. The great emperor Aśoka sent his daughter Saṅghamitrā and son Mahendra to Siṁhal dvīpa in order to popularise the Buddhist religion.

Even to day, this country is playing its leading role in retrenching the wolrd-wide war-fright. India never believed in frightening her neighbouring countries throug its military power and expects the same of others. Dr. Ramākānta Śukla puts forth this view-point in his poem भारतजनताऽहम् very clearly :

अभिमानधना विनयोपेता शालीना भारतजनताहम्।
कुलिशादपि कठिना कुसुमादपि सुकुमारा भारतजनताहम्॥

निवसामि समस्ते संसारे मन्ये च कुटुम्बं वसुन्धराम्।
प्रेयः श्रेयश्च चिनोम्युभयं सुविवेका भारतजनताहम्॥

संगणकयन्त्रजालोऽपि मेऽस्तु भौतिक्युन्नतिरपि मे तथास्तु।
जीवनरसश्च मा शुष्को भूदिति कामा भारतजनलक्ष्यम्॥

अभितः परितः समया निकषा मां यद् घटते तत्प्रेक्षेऽहम्।
सर्वस्य कृते खलु सज्जा या सा बहिता भारतजनताहम्॥

जिह्वां मे कीलयितुं शक्तः कः कोऽत्र जगति मातुर्जातः।
वाणी विभाति मे सदोज्ज्वला गर्जन्ती भारतजनताहम्॥

The whole world is fighting to day in the name of religion. Why do not we think that the universal religion is one. If all the religions teach fraternity, commumal harmony, global peace and understanding then why are they fighting with each-other? Several crores of Muslims are living in India with equal social respect and amiability along with religious freedom. Even then, Pakistan has been waging an undeclared war against India throug its fanaticism and theomania. The hired militants are killing innocent people in the name of religion in Kashmir. Why is it so? This must be stopped. Dr. Parāmananda Śāstrī says :

यं धारणतो धर्मं प्राहुर्धारयितुं यश्चोदितः प्रजाः
तन्नाम्नां ग्रन्थियोगयत्नो भुवि जनेन मानवभेदसृजा।

यदि हिन्दुरिव्रष्टेस्लामबौद्धसिखबुद्ध्या भाज्यं भूगोलं।
युद्धं न विरंस्यति जातु जगति विहरिष्यत्यग्निजिह्वलोलम्॥

तैलेन दीपयोग्येन विना ज्वलयन्ति हन्त !निहतात्मानः।
अयि दिवास्वप्नमग्ना जागृत हस्तादपसरति वर्तमानः॥

Mutual understanding is essential for world-peace. The nations, having destructive atomic arms and ammunitions want their supremacy and they always try to annihilate peace and social harmony in developing countries. They want to make such nations their parasites either interfering with, interpolating and interrupting their National economy or through creating terror in the social life. The history has witnessed such scenes several times. Nagasaki and Hiroshima were heartlessly bombed by America in 1945. North Vietnam, Iraque, Palastine, Śrilanka and Afaghanistan are other examples of such inhuman activities. Prof. Śrinivasa Rath holds his view thus :

येन मनुजता हता वराकी परिचिनोति तं नागासाकीं
प्रतिज्ञा सैव स एव दर्पः फूत्करोत्यसौ पुनरपि सर्पः।

निजनिजशरणे जना अशरणा
विलपति नगरश्रीः पथि विजने!!

जगति बलवता दुर्बलदलनं तनुते हिंसारसालम्बनम्
निहन्ति बालाबला-वार्द्धकं रक्षति सबलं युद्धनायकम्

ऋतुबाधा किमु जनयति चिन्तां
तेषु रता ये निसर्गदहने!

प्रतिदिनमुदयति सविता गगने
दिशि दिशि तमसा वीक्ष्य शासनं निमीलयति नयने!!

— दूर्वा पृ. १८,२१ अंकः।

To day, the whole world staods frightened because of fluctuating relations and ever-changing international relations. Political crises are crippling the mutual compromise and other beneficial equations. The whole universe is facing a mysterious calamity. Sanātana Revaprasad portraits :

प्रतिकणमिलापृष्ठं भ्राष्ट्रायते चलितेन्धन-
ज्वलतितमां चेतो धातुः समस्तशरीरिणाम्।

अहह भगवान् धर्मोऽप्येष श्मसानपुरोधसः
श्रयति कृपणां वृत्तिं पर्याकुला यदिमा दिशः ॥

एकत्राग्निर्ज्वलति धगिति क्रूरकर्मा परत्र
झञ्झावाताः क्षपितविपुलाश्वत्थकाण्डा अटन्ति ।

काले ह्यस्मिन् यममुख इवोज्जृम्भमाणे कराले
काष्ठाः सर्वा ब्रुवत तनुतां स्वं विवेकं क्व हंसः ॥

— दूर्वा पृ. २३, दशमाङ्कः ।

This allegorical delineation of the modern wormed motivates us to re-think over our perilous future. It motivates us to develop our spiritual vision, the safest way to save the humanity. The scientific inventions, the military equipage etc. will not protect any nation. It is only humanitarian mentality which will protect us. To quote again Prof. Revaprasad Dvivedi :

बुध्यस्व मानव ! समुद्रशिलोच्चयादि-
भेदेन भिद्यत इदं न कदापि विश्वम् ।

भिन्नेऽपि हस्तचरणे यदि वाऽक्षिकर्णे
भिन्नत्वमेति किमु मानव ! मानवत्वम् ? ?

मन्त्रैः प्रबृद्ध ! मनुज ! त्वमिह त्रिलोक्यां
जानासि कोऽसि ! ननु मृत्युमहानटस्य ।

गौरारुणाऽसितवपुश्चपलायमानः
शाखामृगोऽसि मतिरज्जुनिबद्धकण्ठः ॥

— दूर्वा पृ. १२, दशमाङ्कः ।

And therefore, the Modern Sanskrit Poetry fully supports the concept of total disarmament. That will be the final solution to the world peace and Universal harmony. The Sanskrit poetry, which always engaged itself in the description of flora and fauna, is focussing on such problems like social service, prosperity, child care, family welfare, renovation and reconstruction of the ruined human values. Dr. Nalini Shukla says in her poem *Nirastrīkaraṇam*:

नैव कामये प्रक्षेपास्त्रं नैव वा रासायनिकम्
अन्तरिक्षं युद्धं नाऽस्माकं लक्ष्यं विश्वातङ्कभृतम् ।

आवसुधायाः पारे नभसः शान्तेः सकरुणसंत्रासम्
संहर संहर मा कलङ्कितं कुरु मानवताकुलजातम् ॥
शस्यमेदुरा सुजला सुफला धरा सुरक्ष्या पुष्टिकरी
इयं नाभिकीयास्त्रसमृद्धिर्विश्वस्यास्य विनाशकरी ! !
नैव स्पृह्या मानवताया नैव विश्वकल्याणकरी ! !

— दूर्वा पृ. ९६ एकादशोऽङ्कः ।

Dr. Rama Karaṇa Śarmā in his poem *Dhūmaketu-Pañcāsikā* expresses his firm belief that only the Indian culture is capable of diminishing the war-terror. Addressing the *Dhūmaketu* (a comet), the destroyer of the creation, the poet submits :

यत्र पूर्वारौ नीरधी एकतां प्राप्नुतः पर्वतेन्द्रेण सूत्रीकृतौ ।
यत्र गङ्गा च वोल्गा च मीसीसिपी स्नेहभाजो मिथस्तत्र का ते गतिः ! !
खण्डभावा भवन्त्वत्र नानाविधा युद्धभावाय नः प्रेरिका अन्वहम् ।
धूमकेतो ! वयं स्मः सदा संहताः किन्तु नाशाय ते रत्नगर्भाद्रुहः ॥

— दूर्वा पृ. ११ षड्विंशोऽङ्कः ।

Non-violence, religious harmony, global fraternity, patience and tolerance, reverence and virtuous actions, honesty and benevolence, truthfulness and patriotism are the salient features of the primitive Indian culture. These are all still maintained by the Indian society inspite of prolonged slavery of the country. Such a divine culture can bring a drastic change in the sloping society. Dr. Rudradeva Tripathi expresses this optimism :

विश्ववारां गाङ्गधारां विश्वतो व्याप्तामुदारां
शास्त्रगहनां सर्वसहनां सरलवहनां निर्विकाराम् ।
युगयुगेभ्यः शं किरन्तीं विश्वमञ्चे संस्फुरन्तीं
विस्मयं कुरुते सदा या वीक्ष्य सकला संसृतिः
भासतां भुवने समन्ताद् भारतीया संस्कृतिः ॥
सर्वतः समुपागतानां सत्कृतौ समुपात्तहारा
एकता-सुविवेकतानां वर्धने जाग्रद्विचारा ।
तनुमनोवचसां पवित्रैः प्रेमभावैरुल्लसन्ती
वर्तते पीयूषमधुरां निश्छला यद् व्याहृतिः

भासतां भुवने समन्ताद् भारतीया संस्कृतिः ॥

— दूर्वा पृ. ९ विंशोऽङ्कः ।

Apathy and indifferences are growing day by day in our society. The delights and miseries of others are rarely reflected in our hearts. It is the symptom of an emotional death. Unless it is removed from our life we cannot think of global peace, harmony and welfare. These are the integral parts of human will power. Abhirājā Rajendra holds this view :

तिमिङ्गिलो निगरति लघुमीनम्
धनदो जठरे क्षपयति दीनम्
मरुसिकतायां छलयति हरिणं कुटिला सलिलतृषा !
म्रियते जिजीविषा ! !

Before concluding this article, I would like to quote one more apt illustration from the poetry of Prof. Rath, where he prays to the Almighty to save the humanity :

विश्वबन्धुतादर्शकीर्तनं
जगति परिक्षीयते प्रतिदिनम् ।
परहितचिन्ताविमुखतर्जितं
स्वार्थसाधनं केवलं धनम् ।
निरालम्बजनवधविकम्पिता धरणी विलपति रे !
पाहि मुकुन्द ! हरे ! !
अन्तरन्तरिक्षं निवेशिता
त्रिभुवनदहनोद्यता निपुणता ।
सततसेविता वैज्ञानिकता
मानवता कल्याणविरहिता ।
मर्त्यलोकरचनाविलीयते निशतायुधनिकरे !
पाहि मुकुन्द ! हरे ! !

Unpublished works of Godavarma Rāja

Dr. P.C. Muralimadhavan

Godavarma Rāja better known as Bhattan Tampuran, hailing frm Koṭiliṅga (Kotuṅṅallūr) Royal family in Kerala belongs to 19th century A.D. According to critical consensus, he has been acknowledged as an illustrious and eminent scholar who adorned the Kotuṅṅallūu palace, known as Dākṣiṇātya Takṣaśilā. Historians have recorded eight of his works by name, out of which *Śaktitattvaprakāśikā, Upahāraprakāśikāvyākhyā* and *Vyutpattivāda- siddhāntamālā* were published long back, by Paṇḍitarāja Attūr Krishna Pisharoti, his own disciple. The other five works are *Prāmāṇyavādavyākhyā, Dattakamīmāmsāvyākhyā, Bhāgavataprathama-ślokavyākhyā, Smārtaprāyaścittavimarśini* and *Nyāyaratnāvalī Vyākhyā.*

No one among literary historians or scholars have quoted a single line from any of these five works. It means that none of them could see or go through these works. It seems they have mentioned the name of his works based only on oral information.

On the search of personal collections of Paṇḍitarāja Māntiṭṭa Śāstrī Śarma, one of the leading disciples of Godavarma Rāja, in his residence, known as Mantiṭṭa Mana at Veṅkataṅgu near Guruvayur, I was fortunate to discover and procure four of the above said works. The fifth *Prāmāṇyavādavyākhyā* lies in oblivion. In additon to these four works, recently could be searched four more works composed by him, which are not mentioned even by name, by the scholars and historians of Kerala. Those works are (1) *Āśaucadīpakavyākhyā*, (2) *Śivādināmnām Sadā Kīrttaniyattvavicāraḥ*, (3) *Kiñcitpadyavyākhyānam* and (4) *Brahmatarkastavavyākhyā*. Among these eight works, six are written in *Malayalam* script and the remaining two are in *Devanāgarī* script. All are in paper manuscript form and quarter in size. All the manuscripts appear to be more than 100 years old.

Godavarma Rāja has made very valuable contributions through his significant commentaries to several authentic texts of various *Śāstra*-s. While explaining the general characteristics of his works published and unpublished, an humble attempt is being made to introduce the *Brahmatarkastavavyākhyā*, which has not ben mentioned anywhere in the literary records.

Godavarma Rāja was born in the year 1858 and he passed away in the year 1935. He was the last king of Kotuṅṅallūr Royal family. His father Akkarakuriśi Rāman Namboodiri was a great scholar of *Tantra Śāstra*. Kunñjikkuṭṭi Tampuraṭṭi his mother was equally a great scholar, especially in Purāṇas. His father, mother, uncles and Kumbhakoṇam Kṛṣṇa Śāstrigal were his first teachers.

Later he studied *Prakaraṇagrantha*-s in *Nyāya* and *Vyākaraṇa* under 'Kavisārvabhauma' Koccuṇṇi Tampurān and Rājarṣi Rāmavarma, King of Kochin. Even though he had mastered several *Śāstra*-s, his favourite subject was *NavyaNyāya*. In this *Śāstra* he spent several years at the feet of his Guru, Kumbhakoṇam Śaṭhakopācāryar, whom he mentions venerably, *"Śaṭhakopākhya Guru Kāruṇyato mama"* in all his works. His erudition in several *Śātra*-s made him *'Paṇḍitarāja'*. The scholarly world conferred on him the unique title of honour 'Bhaṭṭan'. The British queen conferred on him the highest title of honour *'Mahāmahopādhyāya'*. In Kerala only two scholars were conferred this honour, the other one was Killimaṅgalam Nārāyaṇan Namboodiri, the veteran scholar in *Vyākaraṇa*.

Several centuries back, even from the period of 'Chilappatikaram' and 'Maṇimekhalai', 'Kotuṅṅallū was known as the seat of learning. In 18th Century A.D. Vidvatyuvarāja founded the new Gurukulam and Godavarma was chronologically in the list of Kupapatīs of Kotuṅṅallūr Gurukulam. He was rich enough by his learned students like Paṇḍitarāja Attur Kṛṣṇ Pisharoti and Paṇḍitarāja Mantiṭṭa "Śātra Śarṃa". Unlike other Sanskrit scholars of Kerala, Godavarma Rāja took special interest in writing books, especially commentaries to authentic Śāstric works. As rightly commented by Rājarṣi Ramavarma, the illustrious scholar and King of Kochi, Godavarma was a scholar among kings and the king of scholars when he explained the title *Paṇḍitarāja*. Famous poets of Kotuṇṇallūr, Kerala

Vyāsa-Kunjikuṭṭan Tampurān and 'Kavisārvabhauma'-Kochunny Tampurān were his contemporaries and sharers of his Śāstric endeavours. His scholarship of excellence was recorded by the veteran scholars of Kerala like Punnaśśery Nambi Neelakantha Śarma of Pattāmbi and Kerala Varma Valiyakoil Tampurān of Haripad Palace. A new awakening in the field of Śāstric studies, especially in *Navya-Nyāya* arose during his period.

Works of Godavarma Rāja:

Mostly all his works are in the form of commentary. *Vyutpattivādasiddhāntamālā* and *Dattakamīmāṁsā* are abridgements of those Śāstric theories in *Kārikā* form. But he has commented upon his own work *Dattakamīmāṁsā*.

1. ***Vyutpattivādasidhāntamālā*** : It is a comprehensive, stduy of the theories of *Śābdabodha* contained in *Vyutpattivāda* of *Gadādharabhaṭṭa*, in *kārikā* form. It mainly deals with the *Śābdabodha* theories of Seven cases.

2. ***Śaktitattvaprakāśika*** : It is a detailed commentary on his own work ***'Cinmātrapadyam'***. The commentary gives detailed discussion on *'Śārirakabhaāṣya* and *Mādhavācāryabhāṣya'*.

3. ***Upahāraprakāśikāvyākhyā*** : It is a commentary in prose on *Upahāraprakāśika* written by some unknown author, in poetry, as a commentary to *Saparyāhṛdaya* of Ādiśaṅkara. This is a *Tantraśāstra* work. All these three works were published by his own disciple Paṇditarāja Aṭṭur Krishna Pisharoti from Mangalodayam press, Thrissur.

Among the five works mentioned simply by name by historians, could be traced out four in original paper manuscript form.

Prāmāṇyavādavyākhyā still lies in oblivion. The four manuscripts are as follow:

4. ***Nyāyaratnāvalīvyākhya*** : is a detailed commentary on *Nyāyaratnāvali* in 750 folios. The author mentions his name in the third *Śloka* as follows:—

'Śrī Koṭiliṅgarājena Viduṣā Godavarmaṇā/

Nyāyaratnāvalībhāgabhāvo yatnāt prakāśyate''.

This verse with slight modification is found at the end of the text.

5. ***Dattakamīmāṁsā - Vyākhyānam*** is a commentary on his own *śloka*-s numbering 89. It deals with the various theories of Dattapatriarchal system. The opening verses make explicitly clear that Godavarma himself commented on his own work called *Dattakamimāṁsā*.

"Atha Dattakamīmāṁsā proktasiddhāntasaṁgrahaḥ/

Kriyate padyarūpeṇa viduṣā Godavarmaṇā//

Praṇipatya paraṁ tattvaṁ sāmbam Rudrādisaṁjñitam/

Godavarma vyākurute svīyasiddhāntasaṁgraham"//

6. ***Smārtaprāyaścittavimarśinī*** : Scholars attributed this work to Godavarma Rāja. But clear evidence for this has not been traced yet. Since it is attributed by the historians to Godavarma, and the book was unearthed along with the other works of Godavarma Rāja, and the nature of this commentary is very much similar in language and character to his, it is presumed that the author is none other than Godavarma Rāja. The paper manuscript contains 98 folios.

7. ***Bhāgavataprathamaślokavyākhyā*** : Contains 270 folios. As its name indicates, it is an elaborate commentary of the first verse of *Bhāgavatapurāṇa*. Mostly all the Vedantic ideas are dealt with. The author proves the skill of a commentator, to comment upon a single *śloka*, to the size of a great lengthy work. The author mentions his name and purpose of the work.

Recently discovered works are (a) *Aśauca- Dīpikāvyākhyā* (b)*Śivādināmnāma sadākīrtanīyatvavicāraḥ* (c) *Kiñcitpadyavyakhyā* and (d) *Brahmatarkastavavyākhyā*. As stated before, these four works had escaped the notice of the historians.

8. ***Āśaucadīpikā-vyākhyānam*** : Deals with the religious rites connected with birth and death. In the commentary he quotes several *Dharmaśāstra* works and *Gṛhyasūtra*-s. The identity of the author is clearly mentioned as in other works.

9. ***Śivādināmnām sadākīrttanīyattvavicāraḥ*** : There are three parts in this work. They are (a) *Viṣayatāsvarūpavicāra* (b) *Muktisvarūpavicāra* and (c) *Sattātraividhyavicāra*. The author gives his

identity. The nature of the work can be understood from the following verse.

"Śiveti yannāmavādān bhoktuṁ viprādibhiḥ saha/

Cāṇḍālopyarhatām eti taṁ pavitrakaram stumaḥ"//

10. ***Kiñcitpadyavyākhyānam*** : It is an elaborate commentary on the famous verse of Parikṣit Rāma Varma. The verse starts with *"Ramāpatiḥ prārthanayā surāṇām"* etc. This simple literary verse has been commented upon by Godavarma in a most difficult śastric style according to *Navya Nyāya,* and made very difficult to understand for an ordinary scholar. The author has used skillfully, all the technicques of *Navya Nyāya* and made it a treatise on the concerned *śāstra.*

11. ***Brahmatarkastavavyākhyā*** : This work which had eascaped the notice of the scholars and historians is a detailed, lucid but elegent commentary in *Navya Nyāya* style, on the *Brahmatarkastava* of Appayya Dīkṣita. The poetic charm, erudition in poetics, philosophy and, above all, the unlimited devotion towards Lord Śiva are overwhelming in this *kāvya Brahmatarkastava.*

The first verse is as follows:

"Uccāvacairupaniṣadvacanaprakāṇḍaiḥ

Unmīlitaśrutiganairupabṛṁhaṇaiśca/

Yatsādaram samuditaṁ yamināmupāsyaṁ

Tad Brahma Śaṅkara Bhavānīti tarkayāmi"//

The original *sāhitya* work of Dīkṣita in the form of *stotra,* is commented upon by Godavarma Rāja in a most difficult sāstric style. The text opens with a salute to Dīkṣita.

Vande Dīkṣitapañcāsyam yannāmaśrutimātrataḥ

Adhunāpi palāyante kumatidvaitidantinaḥ/

Brahmatarkastavastānām padānāmanvayādikam

Śrikoṭiliṅgarājena likhyate Godavarmaṇā//

The text concludes with the verse.

"Brahmatarkastavavyākhyā kriyate Godavarmaṇā/

Śrīkotiliṅgarājena prasīdatu paraḥ Śivaḥ."//

The characteristics of Mallinātha's Commentary is that a reader can easily arrive at the *Vivakṣitārtha* through *Anvaya* correctly. This has been followed mostly by our commentators. Godavarma Rāja is also not an exception to it. But he excels in interpreting literary aspects through microscopic techniques of *Navya Nyāya,* which can be appreciated by scholars of deep erudition. Inspite of his depth in scholarship Godavarma Rāja always keeps his simplicity and humbleness throughout his work.

For example the third *śloka* in the introduction-

"Śiva cittaniveśārthaṁ vṛddhasya mama lekhanam/

yena kenāpyupāyena Śive cittam niveśayet"//

Along with simplicity and humbleness the depth of devotion also can be traced in such *śloka-s.*

For interpreting different meanings of various verses Godavarma Rāja has depended upon Vedas, Purāṇas, Itihāsas, Upaniṣads, Dharmaśāstras, *Bhagavadgītā,* Smṛtis, Darśanas, Alaṁkāraśāstra-s etc., so as to reveal the suggested meaning of each *śloka* of Appayyadīkṣitha.

The *doṣa*-s of Parameśvara like carrying Gaṅga, indifferene in war with Bāṇāsura, life in *Śmaśāna,* etc., are refuted with supporting evidence from Purāṇas, etc., and established supreme reality (*Parabrahmatva*) of Śiva. *Brahmatarkastava* starts with depicting *Brahmatva* of Śiva as follows:

Uccāvacairupaniṣadvacanaprakāṇdaiḥ

Unmīlitaśrutigaṇairupabṛṁhaṇaiśca/

Yatsādaram samuditaṁ yamimāmupāsyam

Tadbrahma Śaṅkara Bhavānti tarkayāmi"//

In several places his *Śivapakṣapāta* can be traced out. Appayya Dīkṣita depicts the *Pāśupatadāna* to Arjuna through the verse *"Kairātaparvaṇi"* etc., The same verse, through his powerful commentary, Godavarma Raja explained how Śiva was more helpful to Pāṇḍavās than Śrikṛṣṇa. The statement of Mallinātha, that 'I do not write anything baseless or irrelevant' is applicable in full spirit in Godavarma Rāja's commentary. The matters which are simply reffered to in the *mūla* , are well explained in the commentary with the help

of suitable context and stories from Purāṇas etc. The main purport of the commentary is fully obtained by Godavarma Rāja through his works. This paper is concluded by quoting a *śloka* on Godavarma Rāja written by his own disciple Māntiṭṭā Śāstrī Śarmā in his *Cātakasandeśa,* when he depicts the Koṭiliṅga Rājadhāni.

Śāstram yuktyā viśadayati yaḥ sādhupāṇinyupañyam
Śiṣyānadhyāpayati satatam gautamopakramaṁ ca/
Vedāntajñaḥ ciraparicayāt dharmasāstre vidagdho
Vandyaḥ soyam mama guruvaro bhattagoda-kṣitiśaḥ"//

Bibiliography

1. *Keralīya Samskrita Sāhitya Caritram* Vol. 5 Vatakkumkur Raja Raja Varma. Sreesankaracharya University of Sanskrit Kalady- Kerala, 1998

2. *Kerala Sāhityacaritram* Ullur S. Parameswara Iyar Vol. I & Kerala University, 1965 & 1957.

3. *Contribution of Kerala to Sanskrit Literature* : Dr. Kunjunny Raja, Adyar Library and Research centre Madras, 1977

4. Punnassery Namby Neelakantha Sharma : *Vyañjanācintāmaṇi* Vol.9 No. 4 Oct. 1961

5. *Kerala Sanskrit Literature : A bibliography,* Dr. Vankitasubramani Kerala University, 1970.

6. *Vyutpattivāda,* Gadādhara Bhaṭṭa, Varanasi, 1976

7. *Vyutpattivāda,* Gadadhara Bhaṭṭa, Mumbai, 1970

8. *Vyutpattivādasiddhāntamālā* Ed. Krishnapisharoti, Trichur, 1911

9. *Śaktitattvaprakāśikā* : Ed. Attur Krishna Pisharoti, TCR. 1921.

Mutual Relationship in Sanskrit *Rasa* Theory and T.S. Eliot

Dr. Gopal Chandra Misra

The well and widely known Bharata's *'Rasasūtra'*[1] is held in high esteem for ages as the most important foundation of aesthetic realisation in Sanskrit poetics. The *Sūtra* implies that no poetic import is possible to be revealed or felt without the existence of *'Rasa'*. Then again it continues that *'Rasa'* comes into being through a process of combination of the factors respectively known as *Vibhāva, Anubhāva* and *Vyabhicārībhāva* or *Sañcārībhāva*. In course of explaining the terms used in the dictum, Bharata says that *'Rasa'* is so called as it is relished by the connoisseurs in the same way a fine drink is relished., Further he says that *'Rasa'* is brought into being through the combination of a number of *Bhāva*-s just as a fine beverage is made by means of mixing up a number of ingredients. But this theory of Bharata appears to be ambiguous to the commentators as the great sage is silent on the exact nature of the relation which runs among the factors. The solution of this problem depends on the exact revelation of the meaning of the *'Saṁyoga'* and *'Niṣpatti'* used in the dictum. Thus the controversy gives rise to a number of doctrines which differ more or less on the connotation of the terms. But before going through this controversy, we should attempt an analytical study of the technical terms like *Vibhāva, Anubhāva, Vyabhicāribhāva* and *Sthāyibhāva* as understood by the ancient scholars.

'Bhāva' which forms the very basis of *Rasa* is a particular state of mind, otherwise known as feeling or emotion. *Rasa* and *Bhāva* are inter-relted and inter-dependent in the sense that both are responsible to each other for their own exposition. Therefore, the relation between

1. *'na hi rasādṛte kaścidarthaḥ pravartate tatra vibhāvanubhāvavyabhicārisaṁyogā-drasaniṣpattiḥ'* V, *NŚ*. Chap. VI.

Rasa and *Bhāva* is just like that of a tree with its seed. This *Bhāva* is again classified into *Vibhāva, Anubhāva, Vyabhicāribhāva* and *Sthāyibhāva*. The terms *Vibhāva, Kāraṇa, Nimitta* and *Hetu* are synonymous. *Vibhāva* is so called because it brings a permanent mood i.e. *Sthāyibhāva* into expression through different methods of representation like imitation by speech, costume, gesture and psychic changes. Thus it becomes a fit object which makes the permanent mood worthy of being felt. When the feelings, experienced in the ordinary world are transmitted into poetry in general and dramatic art in particular, they generate extra-ordinary feelings in the mind of the connoisseur. These extra-ordinary feelings that serve much to the cause of aesthetic experience are referred to by the *Ālaṅkārika*-s as *Vibhāva*-s. Thus what is a cause or a factor in the ordinary world is a *Vibhāva* in the extra-ordinary world of the poetic art. Then again this *Vibhāva* is of two kinds —*Ālambana* and *Uddīpana*. *Ālambana vibhāva* indicates a person or object in respect of whom an emotion is experienced. *Uddipana vibhāva*, on the other hand, refers to the events or the circumstances in which that object or the person is placed.[1]

Anubhāva though derivatively refers to what occurs after a *Bhāva*, aesthetically it speaks for what suggests a *Bhāva*. Feelings like love, hatred, anger and so on require certain bodily gestures and organic changes for their mainfestation. When these ordinary effects are presented in poetry or on the stage to assume the form of extra-ordinary ones, they are called *Anubhāva*-s. Now it is understood that what is 'Kārya' or effect in the ordinary world is the *Anubhāva* of the world of the poetic art. Though it has been called *Sāttvika Bhāva* by Bharata, most of the *Ālaṅkārika*-s take it to be identical with *Anubhāva*.

Sthāyibhāva cannot be subdued by any other *Bhāva* and it exists in the mind of the connoisseurs for long. According to Abhinavagupta, *Sthāyibhāva* exists in every human mind in the form of latent impression and is acquired by a human being since his very birth. Therefore, this is an instinctive dominant emotion which is evoked and developed by exciting causes and circumstances. *Vyabhicārī*, on the other, is fickle

1. *'uddipanavibhāvāste rasamuddīpayanti ye/ ālambanasya ceṣṭādyāḥ deśakālādayastathā'//* II *SD*. Chap. III

in character and is comparable to a flash of lightning as it appears and disappears during the experience of a *Sthāyibhāva*. Even though *Sthāyibhāva* gets back to its dormant condition as and when the causes and circumstances are withdrawn, the *Vyabhicāribhāva* exists so long as the exciting causes are there and ceases to exist without leaving any trace as the causes disappear. Again unlike the *Sthāyibhāva*, even a single *Vyabhicāribhāva* may not be experienced by a man during his life time. For example, a saint who has unveiled the mystery of the universe may not feel pride and so on in his life.

Though the commentators differ on the implication of Bharata's *Rasa* theory, they put more emphasis on *'Niṣpatti'* than *'Saṁyoga'*. So we are not in a position to look into the doctrines on *'Niṣpatti'* first and then on *'Saṁyoga'*. Commentators like Lollaṭa, Śaṁkuka and Bhāṭṭanāyaka have explained the term *'Niṣpatti'* in their own ways and thus respectively developed the doctrines like *'Utpatti'*, *'Anumiti'* and *'Bhūkti'*. Under the circumstances, Abhinavagupta, like an expert surgeon, has critically examined all these speculations and ultimately passed a verdict which is technically called *'Abhivyakti*. According to this, in the process of cognition of aesthetic realisation, *Vibhāva*-s lose their *'laukika'* identities and thereby become *'Alaukika*-s'. Śakuntalā, the lady of exterme beauty in the ordinary world, is an exciting cause of the feeling of love in the mind of Duṣyanta, but when she is presented in the drama, she becomes *'alaukika'* or extra-ordinary in respect of the subjective condition of aesthetic realisation. Therefore, *Vibhāva*-s, *Anubhāva*-s and *Vyabhicāribhāva*-s are not *'Laukikakāraṇa*-s', but *'Alaukikakāraṇa*-s' whcih are possible to be cognised in their universal and impersonal aspects i.e. *'Sādhāraṇīkaraṇa'* or generalisation. Under the process of *'Sādhārṇikaraṇa'*, all the narrow senses of the personal ego of the counoisseur are gone and thereby he can relish *Rasa*, being in the position of one of the universal beings, irrespective of *Śṛngāra, Karuṇa, Bībhatsa* and so on.

Though *'Saṁyoga'* or relation of the eight *Sthāyibhāva*-s with the combined form of *Vibhāva, Anubhāva* and *Vyabhiricāṛibhāva* has been hinted by Bharata, in what way they are related to each other is not explained by him. But the meaning and nature of the *Bhāva*-s are good enough to identify their relationship. Śakuntalā, as for example,

represents the *Ālambanavibhāva* of the erotic emotion. The loveliness of her youth, the scenery of the surroundings of the hermitage and the river Mālinī constitute the *Uddipanavibhāva* of this emotion. Similarly, Yakṣa's wife who is in separation from her beloved Kuvera represents the emotion of love-in-separation, while the advent of the rainy season constitutes its *Uddīpanavibhāva*. Again the factors like Duṣyanta's aversion for hunting, his sleeplessness and Yakṣa's effort to draw a portrait of his lady-love represent *Anubhāva*. Thus it is understood that the *Vibhāva*-s like *'Ālambana'* and *'Uddīpana'* generate the *Sthāyibhāva* i.e. the permanent or principal mood, *Anubhāva* manifests this and *Vyabhicāribhāva* nourishes it to make it transmitted into *Rasa*.

The process in which the *Bhāva*-s work as the nourishment of the principal mood is clearly indicative of the fact that the relation between *Anubhāva* and *Rasa* resembles that of the producer and the produced. Again the *Vyabhicārī* is related to *Rasa* as the nourished to its nourishment. The *Uddīpana* is related to *Rasa* as the relation of an excitor with the excited. And even more as the *Uddīpana* stimulates the produced mood, the *Ālambana* works as a stimulant, a producing agent or a producer cause. Such a mutual relatinship of the *Bhāva*-s with the *Rasa* is also suggestive of the fact that in respect of the aesthetic realisation, *Sthāyibhāva* and *Vyabhicāribhāva* constitute the internal factors, while the *Vibhāva* and *Anubhāva* the external ones.

Despite having different opinions regarding the connotation of the terms *'Saṁyoga'* and *'Niṣpatti'*, Abhinavagupta and his successors and even modern psychologists have unequivocaly approved the existence of eight principal moods (*Sthāyibhāva*-s) and any number of ancillary ones (*Vyabhicāribhāva*-s) in human mind. In this connection, in this age of globalisation, an interesting question arises as to whether there is any English equivalent to this mutual relationship of Sanskrit *Rasa* theory in the process of aesthetic realisation put forth by the Indian poetics. The question remained unanswered until T.S. Eliot coined his theory, popularly known as 'Objectie Correlative'[1].

1. The only way of expressing emotion in the form of art is by finding an 'Objective Correlative; in other words, a set of objects, a situation, a chain of events which shall be the formula of that particular emotion.' T.S. Eliot: Essay on Hamlet.

Interestingly this theory bears such a wonderful affinity with the *Rasa* theory of Bharata that one may easily suspect Eliot's indebtedness to Indian sources. More surprisingly this sort of suspicion finds support when we come to know that Eliot has indirectly acknowledged to his Bengali correspondent that he was acquainted with the author of *Vibhāva*.

Eliot defines poem as the objecive correlative of a state of feeling. This state of feeling, he means, 'is a set of objects, a situation, a chain of events which shall be a formula of the particular emotion.' The emotion, according to him, is evoked immediately after the external facts are terminated in sensory experience. In this connection, Eliot cites a fine example from *Macbeth*. The exact equivalence to such sensory experience is to be found in the state of mind of Lady Macbeth walking in her sleep. This kind of mental state is communicated to the connoisseur by means of a skilful accumulation of imagined sensory impressions. Furthermore, Eliot explains the lamenting words of bereaved Macbeth on hearing of his wife's death strike the mind of the appreciator and thus take him away to the world of aesthetic realisation. Such realisation again, according to him, is the 'artistic inevitability' that lies in the sufficiency of the external factors to the emotion.

That the absence of the external facts which constitute objective correlative mars the sensory emotion of poetry or drama is also noticed by Eliot. Thus, to his observation, Shakespeare's *Hamlet* is lacking in proper emotion and this is why the play is an artistic failure. For further illustration, he continues, *Hamlet* is dominated by such an emotion that is in excess of the facts and thus inexpressible. Hamlets's disgust as has been occasioned by the guilt of his mother fails to make understand what feeling actually he means to express. Thus the playwright, as Eliot feels, is not successful in objectifying the external factors of the emotions of the play. He further argues that a feeling without an object or exceeding its object miserably fails to evoke relishable emotion in poetic art. And such is the case with the madness of Hamlet, which is less than madness and more than feigned. Whether Eliot's treatment of Hamlet in such a way finds

Selected Essays. Faber. London. 1951. p. 145.

approval of the modern critics or not is a different proposition. But this theory of 'objective correlative', whatever be sufficcient or insufficient, has got a wonderful affinity with Bharata's *'Rasasūtra'*, is a fact.

It has elaborately been analysed in the foregoing discussion that the *Bhāva*-s, as referred to in the *Rasa* theory, are mutually related and depended on each other to develop the *Sthāyibhāva*. This is also understood that some sort of basic and ancillary stimulants are necessary to activate the *Sthāyibhāva* as it remains in human mind in the shape of latent impression. In Bharata's *Rasa* theory, *Ālambanavibhāva* and *Uddipanavibhāva* are respectively the basic and ancillary stimulants, a woman of paragon beauty and a garden or the spring season being such stimulants for the erotic sentiment (*Śṛṅgāra*). And again it has been asserted by the Indian critics that the stimulants play the roles of external factors leading to aesthetic realisation. These external factors again are capable of activating the *Sthyāyibhāva* only by objectifying an object or a person or an event or situation. Even in respect of the realisation of aesthetic emotion, while *Sthāyibhāva* and *Vyabhicāribhāva* exist in subjective form, the *Ālambana* and *Uddīpana* as the objective. Thus the external factors which constitute *Ālambana* and *Uddīpana* in Sanskrit *Rasa* theory are the correct equivalents to that of Eliot's 'Objective Correlative'.

When compared to Bharata's *'Rasasūtra'*, Eliot's theory of 'Objective Correlative', as a formula, stands inadequate. Because the Rasa theory, as an initiator of the formulation of the concept of aesthetic relish is unique in its gravity and profundity. Indian poetics, in fact, seems to be far more comprehensive and psychologically precise in this subject than that of the Western. Nevertheless, Eliot's effort for propagating this theory which resembles his Indian counterpart should not be viewed in a narrow sense. Rather, he will be ever remembered by the men of the world of literature in general and the Indians in particular as a rare critic who has at least touched the fringe of the phenological realities of Sanskrit *Rasa* theory.

[Eliot subsequetly revised his views=Ed]

BIBLIOGRAPHY

1. Ramaranjan Mukherji : *Literary Criticism in Ancient India,* Sanskrit Pustak Bhandar, Calcutta. 1966.

2. Ed. by C.D. Narasimhaih : *East West Poetics at work.* Sahitya Academy. 1994.

3. Dr. Manomohan Ghosh : *The Nāṭyaśāstra.* Asiatic Society. Calcatta - 1951.

4. Ballantyne and Mitra : *The Mirror of Composition.* Motilal. 1956.

5. T.S. Eliot. *Selected Essays.* Faber. London. 1951.

6. Dr. Surendraath Dasgupta : *Kāvyabicāra.* Cirayata Prakashan, Calcutta. 1996.

Rasa-Theory: A Catholic Application

Tapasvi Nandi

With reference to the available written documents, the *Nāṭyaśāstra* (*N.S.*) of Bharata Muni is the earliest work on dramaturgy that lays down the theory of *Rasa* as applicable to the dramatic art of particular and then to any fine art in general, such as the art of music, dance, painting, sculpture, literature, etc., of course keeping the *'Sahṛdaya'* or the sensitive reader/spectator in its focus. It is to be understood as a theory of art or beauty in general that attempts to explain art-experience with reference to any art worth its name. So, for us, *rasānubhūti* is *kalānubhūti*, or *saundaryānubhūti* or *ānandānubhūti*, or experience of the highest bliss, the Divine. We can take Bharata's contribution to explain dramatic art as part of efforts by Indian art-critics in the field of aesthetics in general. Be it Bharata, or Bhāmaha, or Ānandavardhana or Abhinavagupta, — they were all concerned with the problem of beauty in general and then beauty as seen in drama or literature.

With reference to the *rasa*-experience or art-experience in general, Bharata has coined his famous *rasa-sūtra* viz. *"Vibhāvānubhāva-vyabhicāri-saṁyogād-rasaniṣpattiḥ"*, i.e. out of the combination (*saṁyoga*) of Determinants (*Vibhāva*), the consequents (*anubhāva*) and the Transitory Mental States(Vyabhicārin), the birth of *Rasa* takes place.[1]" That commentators such as Bhaṭṭa Lollaṭa, Śrī Śaṅkuka, Bhaṭṭa Nāyaka and Abhinavagupta have attempted different explanations of this *Sūtra* need not detain us here,nor the different explantions as advanced by Dhanañjaya and Dhanika, Bhoja, Rāmacandra and Guṇacandra, Siddhicandra, and Jagannātha who following Ahinavagupta's lead also present eleven differnt attempts to explain the theory of *rasa*, which

1. Trans. Gnoli, pp.25, *The Aesthetic Experience According to Abhinavagupta*, Chowkhamba Publication, Varansi, 2nd Edn. 1968.

for us is a general theory of art. For our sole object is to underline its Catholicity; its applicability to newer and newer forms of art in general, and literature in particular, with a special reference to newer forms of absurd play and intellectual gymnastics attempted by modern western poets and also writers in India in various modern literatures such as Hindi, Gujarati Marathi, Bengali, Tamil, Telugu,Malayalam, Kannada,Assamia and others. Thus we, for the present, take it for granted that the learned scholars are fully acquainted with the basics of *rasa*-theory.

The challenge came from Dr. Paulose, at a seminar in Kaldi, in March '99, at Śri Śaṅkarāchārya Sanskrit. University, Kerala, when he raised a point as to the universal applicability of *rasa*-theory particularly with reference to such modern plays as, for example, "Mother Courage". I was in the Chair and my prompt answer was that even a traditional explanation of *rasa*-theory can suit this dramatic piece called 'Mother Courage' when we say that here the principal (=*aṅgī*) sentiment or *rasa* is *dharma-vīra*, with a subordinate (*Gauṇa*) under-current of *Karuṇa* or the tragic. But this explanation apart, there is a larger scope for the *rasa*-theory. We will begin with Ānandavardhana.

He observes in his *Dhvanyāloka-(=Dhv.)* a great work on literary criticism, the first written document available, advocating the theory of *Vyañjanā-dhvani-rasa*, as solution to art-experience: *dhvaner yaḥ saguṇībhūta-vyaṅgyasyādhvā pradarśitaḥ, anena ānantyam āyāti kavīnām pratibhāguṇaḥ.*"

ya eṣa dhvaner guṇībhūtavyaṅgyasya ca mārgaḥ prakāśitaṣ, tasya phalāntaram kavipartibhānantyam//

and also, *katham iti cet,*

'ato hyānyatamenāpi prakāreṇa vibhuṣitā/

Vāṇī navatvaṃ āyāti pūrvārthānvayavatyapi//[1]"

1. *Dhvanyā,* IV.1 and 2 and their *Vṛtti*

"By the ways of principal suggestion as also subordinated suggestion shown thus far, the quality of creative imagination in poets will assume endlessness."

Endlessness of creative imangination in poets will be another outcome of the theory of principle and subordinated suggestion laid down already.

If one should ask-'how is it?' (here is our reply).

By a mere touch of even a single variety of suggestion (among the many that have been enumerated), the poet's expression will acquire novelty, even though it might perhaps embody only a trite idea.[1]"

He adds

"Vācaspatisahasrāṇāṃ sahasrairapi yatnataḥ/

nibaddhā sā kṣayaṃ naiti prakṛtir jagatāṃ iva"//[2]

"Like the resources of primordial Nature itself, the infinite possibilities of poetic themes can never be drained off even by a million Bṛhaspati-s composing with all their might simultaneously."[3]

In short, Ānandavardhana is convinced of the universal applicapability of his theory of *Vyañjanā-dhvanī-rasa,* which is a modified form of *rasa*-theory as applied to literature. We know that he recognizes three-fold *dhvani* viz. *Vastu-dhvani* i.e. suggestion of matter, *alaṁkāra-dhavni* i.e. suggestion of poetic figure of speech and *rasa-dhvani* or suggestion of emotive milieu. He has fired the first salvo in the direction of the universal applicability of the *rasa*-theory, which began with Bharata or perhaps even earlier.

We know that Bharata while contemplating on the fact of *rasa-niṣpatti* or art-experience, suggests that it is the result of the appropriate blending of factors which he terms as *Vibhāva, anubhāva* and *vyabhicāribhāva,*-the technical terminology given to worldly cause (i.e. *Kāraṇa*), effect (*Kārya*) and accompanying subordinate feelings (*Sahakārin*). Where all interpreters agree is a point that by *Vibhāva, anubhāva,* and *vyabhicārin,* Bharata imagines some material which is

1. Trans. K.Krishnamoorthy *Dhvanyāloka* pp.265, Karnatak Uni. Dharwar, Edn.'74).
2. *Ibid.,* IV. 10
3. *Ibid.,* Trans. by K.Krishnamurthy, pp.293

connected with total human consciousness, including man's rational, volitional and emotive aspects;— rationality and intelligence to be sure. Thus the *'Sāmagrī'* or stuff or combination concerns itself, according to Bharata, with total human consciousness of the aesthete, with a special reference to his developed sensitivity and sharp intelligence.

We know that our responses born of an encounter with worldly context manifest at individual level in our work-a-day world. Bharata keeps this fact of practical life in focus and puts it in a new perspective in the context of art, in general, and with dramatic art in particular. By the coining of technical terms such as *vibhāva,* etc. for worldly cause i.e. *Kāraṇa* etc., by art-critics even prior to Bharata, what was aimed at was that so far as the art-experience goes, there is no place for personal likes and dislikes. On the other hand the greater fact remains that even in a work of art, there cannot be any subject-matter which is beyond the available milieu of practical life. A poet has to concern himself with real practical life, the foundation, on which his genius constructs great palaces of highest imagination. Thus, a poet cannot go beyond life. He has to think of events and situations as resulting from the situation presented to us through nature. Now, to patch up with these opposing constraitns of life resulting in unequal terms for local cause and effect factors, and thereby attempting a complete transformation of nature coloured by personal preferences and prejudices. Thus *'Vibhāva'* stands for *'Vibhāvana'* of worldly cause into a factor that causes supreme joy. Thus, the art-critics tried to give a new name and new habitation to the ugly in life; 'ugly' because of personal factors intervening. This *Vibhāana*-process works like an alchemy, turning the gross into the ethereal, the ugly into the beautiful, the earthly into the divine.

It transforms the material context into the spiritual, raises the gross to the level of art-experience, i.e. *'rasa'*. This art- experience is made up of supreme bliss and to differentiate it from worldly experience, the art-critics have equalled it with the divine joy caused due to the realization of *Brahman,* the Supreme Spirit. They term it as, *'brahmāsvāda-sahodara.'* The 'ordinary' of our everyday life turns into 'extra-ordinary' i.e. *'a-laukika'* in art-context. Thus by coining new

terminology the art-critics have mounted the art-experience on a pedestal colouring of the work-a-day world. This art-experience is a process of, say de-individualisation, where in personal ego,—or local likes and dislikes of a given enjoyer—melts away. The critics term thus as *'Sādhāraṇīkaraṇa'*, the process of de-individualisation where in the lower ego melts away and yet the higher self of the enjoyer continues to exist: *'ātmā na atyantaṃ tiraskṛtaḥ, na viśeṣatayā ullikhitaḥ'* as Abhinavagupta puts it. Just as an individual soul, after attaining to spiritual state through practice of *yoga*, rests in supreme bliss in the company of the *paramātman*, the supreme spirit, in the same way the *sahṛdaya*, a men of cultivated taste, who has attained to this state of *Sādhāraṇīkaraṇa* or de- individualisation, a state beyond personal mean calculations of profit and loss, —of selfish pursuits, —undergoes art-experience. He is then called *'rasika'* *"rasiko'yam iti pravādaḥ"*—says Bhoja. It is in this state of art- experience, that the worldly feelings of 'mine' and 'yours', of grabbing the palatable and leaving the unprofitable, fade away like darkness at the advent of dawn. There is a complete transformation of the lower nature into the higher spiritual nature. Of course, it is *'pari-passu'* with the period of the presentation of a given art form. It lasts till the performance lasts. When say, the performance of a dramatic piece is over, or when the reading of a classic such as *'War and Peace'*, or *'The Miserable'*, or *'Brother Karamazov'*, or the *'Gītāñjali'* is over, this transformation evaporates. The enjoyer comes out of this experience·like a *yogin* coming out of his state of meditation. The difference is that a *yogin*, after his experience of the Divine is a totally changed personality-thereafter, which is not the case with the connoisseur, who enjoys only a short break, a limited stay in the realm of higher consciousness. Art serves the purpose of the divine vision *'divya-cakṣu'* gifted to Arjuna by Lord Kṛṣṇa to view the *'Virāj'* form of His Divine Self. Art experience also serves as an incentive for an individual to grow permanently into higher self.

Art strips you, for the time being, of all vestures of the six enemies, the *'ṣad-ripu*-s', that cover the inner self. Thus, art-criticism is pondering over the beautiful aspect of the Divine and it transforms the enjoyer of cultivated taste, into a man of purer self. It becomes

a gate-way, so to say, to the higher plane of spirituality; it opens up the *yoga-mārga* for the enjoyer. Thus art-experience is a special perception; it is exclusive to art; it is *'sui generis'*. This experience, according to Abhinavagupta, is free from obstacles- it is a *'Vīta- vighnā pratīti'*, an apprehension free from all worldly obstacles. It "may be said to enter directly (*nivis'*) into our hearts, to dance (*viparivṛt*) before our eyes", so to say[1] In such an art-experiecne "One's own self is neither completely immersed (*tiraskṛta*), nor in a state of particular emergence (*ullikh*), and the same thing happens with other selves. As a result of this, the state of generality involved is not limited (*parimita*), but extended (*vitata*), as happens at the moment in which is formed the idea of the invariable concomitance (vyāpti) between smoke and fire, or, in fact, between trembling and fear."[2] It is a perception free from obstacles. Call it by any name such as *Camatkāra, nirves'a* (immersion), *rasana* (relish), *āsvāda* (tasting), *bhoga* (enjoyment), *samāpatti* (accomplishment), *laya* (lysis) or *vis'rānti* (rest). It is art-experience and nothing else. A rose is a rose, is a rose and will smell as sweet, even if we call it by any other name!

Thus any art, be it dance, music, painting, drama, literature, sculpture or any fine art we may name, through its own *'vibhāvādi'* content, draws the enjoyer closer to the Divine. It transforms his total personality beginning with the physical and passing through the mental or intellectual and the emotive, and ending in the spiritual. It is a transformation of body and mind into the spirit. So, the *rasa*-experience does not end merely in evocation or enhancement of this or that feeling or emotion only to the plane of a sentiment, no; it is not just this; but it covers the volitional as well as the intellectual or rational portion of a man's personality also. Precisely for this that the great Ānandavardhana has reserved a place for *vastu-dhvani* or suggestion of a matter of fact, wherein human intelligence has a greater role. It is childish on the part of Viśvanātha to dismiss *Vastudhvani* as a foolish riddle, a *'Prahelikā* only. Actually it is a sort of intellectual exercise causing an experience. This part of *dhvani* covers all modern art-forms where the intelligence or rationality of a man

1. *Ibid.*,Trans. Gnoli, pp.56
2. *Ibid.*, Trans. Gnoli, pp.56

of cultivated taste is tasted. All absurd poetry and newer and newer forms of absurd drama can be covered by *vastu-dhvani* and even *alaṁkāra-dhvani* which takes care of the faculty of imagination or fancy of a poet running riot. The Indian theory of art, the theory of *rasānubhūti* with reference to the literary or dramatic art or any fine art, does not end only in the suggestion of emotive stuff only. It is both a visa and a passport for the enjoyer's adventure for a 'journey within'. Thus *rasānubhūti* or art-experience in the view of Indian art-critics does not end in explanation of eight or nine principle sentiments. it is not a key to sentimental literature alone. The art-experience takes care of the enjoyer's total personality and is *'pari-passu'* with the presentation of a piece of art. It is relished in the fashion of a beverage; as it were, it flashes forth before the mental eye of a cultivated enjoyer, as it were, it enters the heart and moves the soul, as it were, it takes the whole of the enjoyer's self, his sensitivity and his intelligence, in its close embrace, as it were it removes all consciousness of anything but itself, a *vigalita-vedyāntara-*experience, as if it makes you taste the supreme bliss of *Brahman* or Divine consciousness and gets the enjoyer wedded with extra- ordinary joy.

Thus no question of its non-applicability arises to such modern plays as *'Mother Courage'* or any abstract poetry. Any newer and newer form of art attempted either by a poet, or a dramatist, or a musician or a painter, or a dancer falls within the range of this theory of beauty advanced by Indian art-critics. In any newer form attempted by modern artists, when there is this total effect, when there is this total transformation of the small and individual into the vast and the divine, it is *'rasānubhūti'* in the real sense as understood by the ancients. In short, this theory of art sets itself to explain an experience, involving the total personality of the enjoyer including the intellectual; it is a take off from the earth and landing into the Divine; it is a flight from the region of 'the earth earthy' to the region of 'the air airy'; it is a growing of the corporeal 'I' into the cosmic consciousness-'I'. It is sinking, mixing, melting, merging, and becoming one with the Divine! This is the real secret of art-experience as explained by the ancients and surely it can meet any challenge caused by a

newer experiment in the field of literary art or dramatic art, or art in general. True art-criticism lies in explaining the gross and the limited in terms of the spiritual and unlimited, the local into the eternal, the ugly into the beautiful. Indian art- theory attempts this *pratyabhijñā* of *Jīva* as S'iva, of the small into the boundless; it explains the artist's *'Sādhanā'* or concentrated effort or discipline of knowing or recognising the Divine in the form of the beautiful; the Highest as *'Satyaṃ'* or-pure existence, *'Śivaṃ'* or pure world solidarity and *'Sundaraṃ'* or pure abstract concept of beauty. Perhaps the *Vaiṣṇava* art-critics, Rūpa and Jīva Goswamī aimed exactly at this only.

Thus, the theory of *rasānubhūti* or art-experience, and then the theory of *Vyañjanā-dhvani-rasa* as promulgated specifically with reference to poetry, as advanced by Indian Art- critics, takes in its fold all art-forms, including all modern attempts in the direction of absurd theatre and absurd poetry, and is capable of meeting with any challenge posed by modern creative play-wrights and poets. It is the most Catholic art- theory we can imagine, and it can stand the test of world- literature of the present day.

We will try to consider specific illustrations. Absurd plays such as *"The Chairs"* by Eugene Ionesco , or *"Waiting for Godot"* by Samuel Becket can serve our purpose. The dramatists have made use of symbolism to convey their quarrel with the great creator, i.e. God. Even language seems to be a poor, or poorer medium to convey their unrest and they take recourse to the use of images for which we have to be in tune with their psyche, their intelligence, their conscience. May be their creations suffer form a blemish that Indian art-critics recognize as *'ati- gūḍha-Vyaṅgya'* i.e. suggestion being too much concealed, because of its being too much personal. We will not worry about this. But what emerges is that the poet or artist concerned wants to suggest his deep-rooted discontent with existence as it is. And this he does through literary art and also by the art of drama at his command. The dictionary meaning i.e. the expressed sense of the lines they have written do not take us to their innner experience. But the whole thing is suggestion resulting from the whole composition. Only men of cultivted taste and intelligence can reach

this point, which we will call the moment of *'rasānubhūti'* of art-experience.

Prof. Dr. S.D. Desai, a young friend of mine who is an art-critic with the 'Times of India'[1], brought out the inner message of a play entitled *'Purusha'*,directed by Vijaya Mehta, with the characters being played by Nana Patekar, Ayesha, Gokhale, Usha, Prajakta etc. He writes under the caption, *"Contemporary issues masterly portrayed"*-: "Great playwrights, who believe in a moral vision of emerging societies in the history of civilization, have always shown the mirror to them and exposed its tragic flaws. In to-day's decadent world, inadequacies of drama, skills, ethical perspectives, and moral concerns stare man in the face.

And yet, theatre still remains a medium in the realm of art that can effectively portray excesses, imbalances, and aberrations in society and prompt introspection.

Setting aside star value attached to the play, directed by Vijaya Mehta, those who came for its star cast were incidentally terribly disappointed.

It is the social concern, shared equally by the playwright Jaywant Dalvi, its director and players that distinguishes the play. Vijaya Mehta's judicious casting (Nana, Ayesha...) is an important factor for effective communicaion.

There is a ring of conviction in the social comment that the playwright, directors and players (and that's what good theatre is all about) make without affectation..."

The critic, Dr. Desai, has tried to analyse the play not only as a written script but also as an act of performance. What we are concerned with is only one point that he has tried to bring out the message from this dramatic piece, which he suggests in the caption he has given, viz, *"Contemporary issues masterly prortrayed"*(and, we may add 'Presented' on the stage). This message brought home by the efforts of the playwright, the Director and the artists, is only suggested and we can place it under the variety of *Vastu-dhvani* or

1. Ahmedabad Edn. has dt. 3/12/00

suggestion of a matter of fact (-here, some ideas) resulting in art-experience or *rasānubhūti* by only the men of cultivated taste.

In yet another good paper on *"A perspective on theatre of absurd"*, Dr. S.D.Desai observes:

..." Absurdum (Latin) literally means discordance, lack of harmony. The plays written chiefly during the '50s and '60s in Europe and America, highlighted, through a new idiom, a discord between the epic human endeavour and its insignificant outcome, between the illusory security and shocking discovery or the lack of it, between the grandeur that thinkers and artists associated with life and the contemporary existence found futile and devoid of meaning.

There is no end to the waiting for Godot. In Ionesco's *"The Charis," the message* was the at there end of long life, man was reduced to moans and groans. The promise in many absurd plays was that human mobility, deceptively onward or upward, was in fact circular. Life was static.

Samuel Beckett's *"Waiting for Godot"* opened with the line, "Nothing to be done", The last spoken line was, "Yes, let's go", but 'They do not move'. In Ionesco's *"The Lesson"*, the door-bell rings and a pupil enters the professor's study for a lesson at the end, as at the beginning.

Both, relationships and language of communication, were considered cliched and hollow. In Ionesco's *"The Bald Prima Donna"*, a man and a woman who met as total strangers, found out they were from the same city. In course of time, they discovered that they had been living in the same city. In course of time, they discovered that they had been living in the same flat and, in fact, shared the same bed as husband and wife.

The absurdists exposed the cliched form and the inadequacy of language, especially for the portrayal of the abstract, psychological reality that is part of one's consciousness, and developed a new idiom suited to it for theatre. *Associative clusters of images with a strong visual appeal are an indispensable part of this idiom.* There was neither a story nor a conflict in these plays. They did not depict the kind of reality Brecht or Osborne's plays did. The characters were not recognizable and

their actions seemed inapplicable. There was often a contradiction between the dialogue and the action. *If you read or watched such a play with the interest, 'what then?', you would have been disappointed.*

The appeal through poetic images in these plays was to reason, not emotions. A kind of tension caused by an unsetting realisation replaced the conventional conflict here. The suspense in them generally was not about what would happen next, *it was the ingenious theatre language that became medium of communication.* Chairs, a corpse, and rhinoceroses in Ionesco, characters in dust-bins in Beckett and role playing in Genet, for example, in their themes, *they related to the very human existence rather than life in contemporary society.*

There was a background to the shared vision of these playwrights. Around seven decades ago, Nietzsche had in an obituary announced God is dead. Two world wars had shaken faith in progress and rendered cherished personal and social ideals meaningless. Hopes of radical social changes were belied. 'A sadist had numbed human sensitivity. Material affluence was no answer to the quest of lasting fulfillment. *Words seemed to have been drained dry.* Albert Camus wrote "*The Myth of Sisyphus*" in 1942. A broad-chested and strong Sisyphus kept rolling a huge stone up a steep rise to the mountain top. *The endeavor endless, the outcome a failure.*

"Waiting for Godot" was recognized as a classic. Ionesco distinguished himself with his idiom, eminently suited to theatre, and his communication concerning the very essence of human life. *Both this playwright, and to some extent others, lent to their plays the strength and charm of poetry. Having a place in mainstream dramatic literature, many absurd plays stand re-reading and re-viewing, and like poems they thrill one with flashes of imagination.* They expose limitations of language and hint at the possibilities still remaining unexplored in theatre...."

We will not concern ourselves with the view of life taken by such artists as Ionesco and others, for which a separate paper is contemplated by us; but for the present, suffice it to note, that even these artists *had a message* to convey, not through direct power of expression(i.e.*abhidhā*) of a word, but through use of images, which are innumerable possible '*Vyañjaka*-s' or 'Suggesters' in Ānandavardhana's opinion. Again, the appeal was to reason and not

emotion. Here, our *'Vastu-dhvani'* comes in. 'Ingenious theatre langauge and'the strength and charm of poetry' fall under *'alaṅkāra-dhvani'*. The dark message, which even Vyāsa conveyed in the great *Mahābhārata,* was that *'Yathā yathā vicāryate, tathā, tathā viśīryate.'* i.e. "thinking more and more (about world-existence), make for its greater and greater failure". But Vyasa had a greter message *viśīryate.*'i.e. "thinking more and more (about world- existence), makes which for want of space we will not discuss here. One point emerges that in all these plays the dominant emotion suggested is that of *'nirveda'* or disgust and *'Viṣāda'* i.e. despondency, resulting in the great- *'mahā-rasa'* in Abhinavagupta's opinion, the *'Śānta- rasa'*.

Thus the catholic applicability of Sanskrit Criticism stands proved and we will repeat with a sense of pride that Sanskrit Criticism, and of course the Sanskrit language, conveying the same, *are competent enough to meet contemporary challenges, here in literature and drama, for the present.*

One Language and One Script for the World

Dr. Krishna Narayan Pandey

The oldest known language of the world is the language of Veda. The oldest langauge of the world which is still in use and is being taught in many universities all over the world is Saṁskṛtam. The weeping of a child (*KVĀHAM* क्वाहम् क्व+अहम् where am I) is same everywhere as the barking of dogs and mewing of cats. The first word pronounced by the child is *Mam* or *Mama* which means 'my' and is still in use in Sanskrit in the same meaning. Thus the weeping of a child and pronouncing the word *'mam'* is the beginning of the language of the man, producing three original sounds of A=अ, I=इ and U=उ. The first *Sūtra* of Pāṇini *'AIUṆ'* अइउण् confirms this act. Thus it is evident that Saṁskṛtam is the original language of the human race.

When a man opens his mouth and calls a person the sound produced is 'O'=ओ and when he shuts the mouth the sound becomes 'M'=म i.e. *'OM'*=ओम्, the word representing the name of the God, almighty one. The sound of a crow is imitated as *'Ka'*=क, of a monkey as *'KHA'*=ख and the flow of water sounds as *'GA'*=ग. *KHA* means sky A and *G* means to go. These two letters scientifically produce the word *'Khaga'* meaning a bird. The Sanskrit verb *'Gam'* to go is akin to the sound produced by flowing water. The refined and original language is named Saṁskṛtam and Prākṛt is the distorted forms representing all the rest languages.

Journey of the words—the Sanskrit word *'vara'* वर meaning the best is used for husband in North India but in Maharashtra it becomes *'Bara'* or *'Barobara'*, in Goa *'Baren'*, in Hindi *'Bhala'*, in Bengali 'Bhalo', in Punjabi *'Balle Balle'*, in Arabic *'Bale'* and in English 'Well'. The word 'character' is derived from *'Caritra-Carittar'* (Punjabi) and 'character', the centre from *'Kendra-Kendar-Kentre'* and 'Centre' and

Latin *'suo moto'* frm Sanskrit *'Svayameva'*. Smart स्मार्त, *Put* पुट, System शिष्टम्, coat कोट are equivalent Sanskrit words being used in English.

THE SCRIPT FOR THE COMPUTER

The best scientific script is one in which (1) any language may be represented by proper symbols and read without difficulty; (2) pronounced as it is written; and (3) it should be simple to read and write and its one letter should represent only one sound.

None of the scripts of the various languages fulfil the above cited conditions. While the Pāṇini alphabets and *Devānagarī* script are scientific in pronunciation, the use of *Mātrā*-s (vowel signs) on all sides is not convincing. Hence, a judicious coordination of Pāṇini alphabets and Roman script seems to be a viable alternative.

CO-ORDINATION OF THE SOUNDS OF LETTERS

In Pāṇini alphabets *'Ṛṣi'*ऋषि *'Jñāna'*ज्ञान, *'Kakṣhā'* कक्षा may be represented as ऋ=रि, ज्ञ=ग्य, त्र=त्र, ङ, ञा=न, ष=श, श्री=थ्रीand ॐ =ओम्.The signs of vowels may be used for representing the respective vowels अ, आ, इ, ई, उ, ऊ, ए, ऐ, ओ, औ, अं, अः by a single sign as I,II, respectively i.e. the स्वराक्षर and its *Mātrā* may be represented by one letter.

In this way as per figure-1, just by 30 consonants and 12 vowels any language of the world may be written in a proper way.

Figure-1

क	ख	ग	घ	च	छ	ज	झ
K	KH	G	GH	C	Ch	J	JH
ट	ठ	ड	ढ	ण	त	थ	द्
Ṭ	Ṭh	Ḍ	ḌH	Ṇ	T	TH	D
ध	न	प	फ	ब	भ	म	य
DH	N	P	F/PH	B	BH	M	Y
र	ल	व	स	श	ह	अ	आ
R	L	V	S	Ś	H	A	Ā
इ	ई	उ	ऊ	ए	ऐ	ओ	औ
I	Ī	U	Ū	E	AI	O	AU

अं अः
AṄ AḤ

CHANGES IN ROMAN SCRIPT— On the basis of the principle that a single sign should represent only one sound, following equivalents may be noted C=च (not CH), G=ग,X=त, and Z=द. Since the sounds of Q and W are included in other letters these may be excluded. For the sounds of half letters the signs of *halant* (क्) or point (.) may be used. As per Pāṇini system of alphabets, the vowel 'A' is presumed to be included in all consonant letters. This may be accepted for Roman letters also. Thus as per figure-2, all languages of the world may be written by accepting the nearest pronunciation only by 24 letters. By this change without using any dot the words कमल, कमला and कमाल may be written correctly as KML, KMLA and KMAL.

Figure-2

A	B	C	D	E	F
अ	ब	च	ड	ए	फ
G	H	I	J	K	L
ग	ह	इ	ज	क	ल
M	N	O	P	R	S
म	न	ओ	प	र	स
T	U	V	X	Y	Z
ट	उ	व	थ	य	द्

As per Figure-3 , the order of alphabets may be as of Pāṇini or based on the places of sounds. If F is accepted as PH then one more letter may be excluded. A computer software has been developed to type Hindi Nāgarī script by Roman Key Board. The new key board having coordination Pāṇini roman letters may be more simplified as at least 12 letters are same in both scripts.

By this coordination of Roman and Nāgarī letters the one script for the world may be accepted as second alternative script for all languages of the world. One Language, one script and one *Dharma* (Duty of the Man-Humanity) nature worshipping will lead to convert the earth as one Nation.

Amaruka's Contribution to Indian Erotic

Gati Krishna Panigrahi

O. *Amaruśatakam* is the only known literary compostion of Amaru or Amaruka. It is a composition of around hundred erotic verses in *muktaka* style. The work has been very often cited by renowned authors like Ānandavardhana, Vāmana, Dhanañjaya, Mammaṭa, Viśvanātha and others. The work can be considered a valuable source of socio-cultural tradition. It has been said: "A civilization without culture and art is no civilization".[1]

Amaruśataka's artistic background also highlights Indian erotic aste and artistic views. On the appeal of art Oliver Goldsmith observes:

"To me more dear, congenial to my heart, one native charm, than all the gloss of art."[2]

The view is further highlighted by Jacques Barzum while he says.

"Art distills sensation and embodies it with enhanced meaning in memorable form"[3]

According to Indian tradition a normal human being has three or four aims of life which have been described in Indian *Kāvya* literature. They are: *Dharma, Artha, Kāma and Mokṣa*. The first three goals are called *Trivarga* and adding the last one is called *Caturvaga*. In day to day life the fourth one is not usually met with. So the other three goals emphasized in our mundane activities.

It is said, "In the beginning the Lord of Beings (*Brahmā*) created men and women and in the form of commandments in one hundred

1. *Dictionary of Quotations for All*. P.30Nelson A. Rockefeller, G.K. Puri and Saroj Puri, Ed.
2. *Ibid* P.8
3. *Ibid.P.8*

thousand chapters laid down rules for regulating their existence with regard to *Dharma, Artha* and *Kāma*. Some of these commandments , namely, those which treated of *Dharma*, were separately written by Svayambhū Manu; those that related to *Artha* were compiled by Bṛhaspati, and those that referred to *Kāma* were expounded by Nandi, the follower of Mahādeva, in one thousand chapters"[1] This *Kāma* is known as Eros. In this cosmic conception of *Kāma* we have the earliest acknowledgement in the world literature of sex desire in an individualised form as the primal source of all existence.[2]

Amaruśatakam is such a literary exposition where erotic sentiment poses an importanct striking word pictures like units of miniature paintings. The suggestion of Arjunavarmadeva-

"amarukakavitavidvadamarukanādena vinihnutā jayati/

Śṛṅgārabhaṇitiranyā dhanyāṁ śravaṇavivareṣu//"[3]

"The poet Mādhava says that having very carefully studied the *Kāmasūtra* of Vātsyāyana and the commentary thereon, Śaṅkara, while dwelling in the body of the king, composed a novel treatise on the art of love."[4]

"Vātsyāyanaproditasūtrajātaṁ tadīyabhāṣyaṁ ca nirīkṣya samyak/

Svayaṁ vyadhattābhinavābhinavārthagarbhaṁ nibandhamekaṁ nṛpaveṣadhārī"//[5]

"The author is a master in the art or painting of lovers in all their moods, bliss and dejection, anger and devotion. He is especially skillful in depicting the various stages of estrangment and reconciliation."[6]

The present study aims at giving an account of the above stand points, which can be brought under the following heads-

1. The *Kāmasūtra*, Trans. by Richard F. Buton, Indtroduction, P.1
2. R.K. Rai, *Encyclopaedia of Indian Erotics*, Introduction, P.5
3. *Amaruśatakam* (with *Rasikasañjīvinī*), Durgā Prasāda Śāstri. P.1
4. *Ibid.*, (English trans), C.R.Dvadhar, Introduction, P.10
5. *Śaṅkaradigvijaya, Ed.by* Ācārya Baladeval Upādhyāya,10.8
6. A.A. Macdonell, *History of Sanskrit Literature*, P.334

1. Feminine Beauty:

The feminine physical charms and the graceful gestures can be put under this head. The poet enamours the reader by the captivating description of a fair maiden who provides all the courtesy items through different limbs and gestures of extraordinary beauty. As per the poet:

"dīrghā vandanamālikā viracitā dṛṣṭyaiva nendivaraiḥ
puṣpāṇāṁ prakaraḥ smitena racito no kundajātyādibhiḥ/
dattaḥ svedamucā payodharbhareṇārghyo na kumbhāmbhasā
svairevāvayavaiḥ priyasya viśatastanvyā kṛtaṁ maṅgalam//"[1]

"With her eyes, and not with blue lotuses was made the garland stretching long over the entrance; with her smiles and not with jasmine and other flowers, was strewn the flower-offering; with the pair of breasts dripping with the dew of perspiration was made the respectful offering of water and not by water carried in a jar: the slender one, with the parts of her own body, prepared a solemn reception for her lover as he entered (the house)"

In another verse, the pair of thigh of the doe-eyed one are (as if) a pair of (reverse) banana plants, the middle portion is an uncomparable platform, the pair of bosoms is as if filled with lustrous sacred water meant for the coronation of the king Cupid:

"ūrudvayaṁ mṛgadṛśaḥ kadalasya kāṇḍau
madhyaṁ vediratulaṁ stanayugmamasyāḥ/
Lāvaṇyavāriparipūritaśatakumbhakumbhau
manojanṛpaterabhiṣecanāya//"[2]

A woman in the way of rendezvous (*abhisāra*) proceeds with all pomp and gaiety to her paramour being attired and ornamented brightly being reproached by a companion in a fanciful manner in a verse which reads-

"urasi nihitastāro hāraḥ kṛtajaghane ghane
kalakalavatī kāñcī pādau raṇanmaṇīnūpurau/

1. *Amaruśatakam* (English trans). C.R. Devadhar, verse-40, p.52
2. *Ibid*, Appendix, P.124

priyambhisarasyevaṁ mugdhe tvamāhatadiṇḍimā

yadi kimadhikatrāsotkampādiśaḥ samudīkṣase.//"[1]

"On thy breasts, thou hast supended a clinking string of pearls; around thy ample hips thou hast clapped noisy girdle; thy feet carry sounding ornaments of precious stones, when thou, oh simple one, goest stealthily to thy lover with such beating of drum, why dost thou tremble with violent fear and cast glances on all sides?"

2. Erotics in Conversation:

The verses of *Amaruśatakam* used as medium of conversation are lively and effectively enjoyable due to their erotic tinge at many places. A love-lorn woman in anger (while she is in *māna*) expresses before her companion, when she comes in contact with her lover in the following verse. She tells that she has controlled her emotions in several ways with much difficulties by self-restraint but the pair of bosoms are so eager for the pressing touch of him that they go beyond control. In the language of the poet:

"*tadvaktrābhimukhaṁ mukhaṁvinamitaṁ dṛṣṭiḥ kṛtā pādayo-*

statsaṁlāpakutūhalākulatare śrotre niruddhe mayā/

pāṇibhyāṁ ca tiraskṛtaḥ sapulakaḥ svedodramo gaṇḍayoḥ

sakhyaḥ kiṁ karavāṇi yānti śatadhā matkañcukī saṁdhayaḥ//"[2]

"When my face was truned to his face, I bowed it down, and bent my glance at my feet; I closed my ears which had great eagerness to hear him speak; I covered with my hands the sweat breaking forth together with horripilation on my cheeks; but what could I do, my friends, when the seams of my bodice were bursting in a hundred places."

In another instance a young woman in passion seeking guidance from an old lady to proceeding love affairs murmurs confidentially in the charm of which is marked in the following verse:

"*āsthāṁ viśvasanaṁ sakhīṣu viditābhiprāyasāre jane*

tatrāpyarpayituṁ dṛśaṁ salalitāṁ śaknomi na vrīḍayā/

1. *Ibid*, Verse-29, P.39
2. *Amaruśatakam* (English trans.), C.R. Devadhar, Verse-12.P.18

loka hyeṣa paropahāsacaturaḥ sūkṣmeṅgitañjyo'payalaṁ

mātaḥ kaṁ śaraṇam varjāmī hṛdaye jīrṇoa'nurāgānalaḥ//[1]

"Friends I dare not trust; and my shyness prevents me from turning my playful glance towards him who well knows the very care of my desire, the folk around are clever at making fun of others and very adept in divining the meaning of the minutest gestures; oh mother, to whom may I look for succour? The fire of love dies in the heart (itself)."

3. Erotic Activities:

The love poetry like *Amaruśatakam,* though depicts the erotic activities of young men and women, leaves enough scope for an assessment of the contemporary social set up. A mangificent description of a *svādhīnabhartṛkā- nāyikā* is met with in the following lines when she converses with a companion:

"kānte talpamupāgate vigalitā nīvī svayaṁ tatkṣaṇāt

tadvāsaḥ ślathamekhalāguṇadhṛtaṁ kiñc nitambe sthitam/

etāvatsakhi vedmi kevalamahaṁ tasyāṅgasaṅge punaḥ

koa sau kāsmi rataṁ tu kiṁ kathamiti svalpāpi me na smṛtiḥ//"[2]

"When the husband came to the bed, the knot of the garment released of itself instantly; and the garment too held by the loosened girdle, slightly covered the hips; this is all I remember now; but once locked in his embrace, I do not recollect even faintly who he was, who was I or how was the love-dalliance."

The expertised description of a woman in various moods is presented through an excellent suggestion of Amaruka in a verse which follows:

"kvacittāmbūlāktaḥ kvacidagarupaṅkāṅkamalinaḥ

Kvaciccūrṇodgāri kvacidapi ca sālaktakapadaḥ/

valibhaṅgābhogairalakapatitaiḥ śirṇakusumaiḥ

striyā nānāvasthaṁ prathayati rataṁ pracchadapaṭaḥ."//[3]

1. *Ibid,* Verse- 57, P.70
2. *Ibid,* Verse-*97,P.113*
3. *Ibid,* Verese-*65, P.79*

"Here dyed with betel-juice, there soiled by the stains of black-sandal paste, here covered with the powder of camphor, and there marked with foot-prints in lac-dye, with extensive wave— like crumplings and with scattered flowers, fallen from her hair the bed-sheet proclaims the enjoyment of the woman in various moods."

The depiction of the erotic activities reaches a climax in postures of coitus which is praised by several connoisseurs. One such instance in the Amaruka's writing lures the mind of the reader when he writes:

"ālolāmalakāvalīṁ vilullitāṁ bibhraccalatkuṇḍalaṁ
kiñcinmṛṣṭaviśeṣakaṁ tanutaraih svedāmbhasāṁ jālakaiḥ/
tanvyā yatsuratāntatāntanayanaṁ vaktraṁ rativytyaye
tattvāṁ pātu cirāya klṁ hariharabrahmādibhir daivataiḥ//"[1]

"The countenance of the slender one, during the enjoyment of love in a reverse posture, with the luttering dishevelled locks, with the swinging ear-pendants, with the forehead-mark a little blurred by the fine beads of perspiration, with the eyes grown languid at the end of the play of love, may that countenance preserve thee long! What need is there of Viṣṇu, Śiva,Brahman and other gods"?-

4. Situation Generating Erotic Atmospheres:

Amaruśatakam is like a erotic playground where youthful players engaged in scintillating activities in which the nature and other situations play a supportive role in enhancing its beauty; for example:

"Rātrau vāribharālasāmbudaravodvignena jātāśṛṇā
pānthenātmaviyogaduḥkhapiśunaṁ gītaṁ tathotkaṇṭhayā/
āsthāṁ jīvitahāriṇaḥ pravasanālāpasya saṁkīrtanaṁ
mānasyāpi jalāñjaliḥ sarabhasaṁ lokena datto yathā//"[2]

"A traveller, frightened at the thunder of a cloud moving slowly owing to the burden of water, sang in the night, with tears in his eyes, a song betraying the sorrow of his heart at severance from his love in such a sad tone, that the people not only gave up all talk

1. *ibid,* Verse-3, P.6
2. Ibid. Verse-46,P.58

about life-killing travel, but also bid adieu forthwith to sulking pride itself."

An intimate conjugal love in a lonely appartment pleases the reader when the poet says:

> *"śūnyaṁ vāsagṛhaṁ vilokya śayanādutthāya kiṁcicchanaiḥ*
> *nidrāvyājamupāgatasya suciraṁ nirvarṇya patyurmukhaṁ/*
> *bisrabdhaṁ paricumbya jātapulakāmālokya gaṇḍasthalīṁ*
> *lajjānamramukhī priyeṇa hasatā bālā bhavaccumbitā//"*[1]

"Finding herself alone (with him) in the bed-chamber, the young bride raised herself gently and slowly from her couch and for long scanned the face of her lord, who, the while, feigned deep sleep; and then she imprinted a kiss on his face without any shyness; but as she perceived the thrill of pleasrue on his cheeks, she bent down her head in bashfulness, while her laughing lord rained kisses on her."

This verse has been cited by many poeticians like Mammaṭa Viśvanātha and others in connection wih *sambhoga śṛṅgāra.*

The picture of a bereaved couple, when they meet after a long separation is impatient for the union. The matter is interestingly presented by the poet in the activities of the wife intellegently as follows:

> *"āyāte dayite manorathaśatairnītvā kathaṁciddinaṁ*
> *gatvāḍsagṛhaṁ javāe parījane dīrghāṁ kathāṁ kurvati/*
> *dṛṣṭāmīyabhidhāya satvarapadaṁ vyadhūya cīnāṁśukaṁ*
> *tanvaṅgyā ratikātareṇa manasā nītaḥ pradīpaḥ śamam//"*[2]

"When the lover had returned, she passed the day with difficulty filling her mind with hundreds of day dreams; and then entering the pleasure-house, she saw that her obtuse atttendants lacking all sagacity carried on a long conversation; the slender-bodied one, whose heart grew impatient for enjoyment of love cried out, "O, something has bitten me!" and hurriedly tossing her silken scarf she extinguished the lamp."

1. *Ibid*, Verse-*74*, *P.89*
2. *Ibid*, Verse-*68*, *P.102*

These are some of the interesting events whcih constitute the aesthetic beauty of the erotic sentiment in the *Amarusśtakam*. Besides, other aspects like kissing, extramarital madness, passion and compassion, prohibitory restriction at times, drawing the picture of lover and beloved at the surface of the floor in different situations which also can come under the varieties of erotic art.

Illustrating the purpose of going through a *kāvya* Mammaṭa says:

> *"kāvyam yaśase ' rthakṛte vyavahāravide śivetarakṣataye/*
> *saddyaḥparanivṛttaye kāntāsammitatayopadeśayuje//*[1]

According to this goal of reading *Kāvya Amaruśatakam* definitely provides due regarding *vyavahāravidyā*, particularly how to deal with a lover or a beloved as the case may be, at least, if not anything else. Thus, among the four *varga*-s, *Kāma* or erotic is fulfilled in the pages of *Amaruśatakam* in which Amaruka has certainly attained distinction.

1. *Kāvyaprakāśaḥ* (English Ed. and trans.). Ganganātha Jhā, 1.2 P.2

High Technology in Ancient Sanskrit Literature-A Preliminary Report on Studies and Investigations of Some Ancient Scientific Śāstra-s

C. S. R. Prabhu

1. Introduction

This report aims at presenting the preliminary results of the study and investigation on a few rare ancient Indian Scientific Śāstra-s in Sanskrit. While there is a general opinion that at some point in the prehistoric or protohistoric times India had a highly developed technological society, there has been still no real corroboration of this opinion.

The recent study and experimental investigations of a few rare and obscure Sanskrit works of Scientific nature has provided some basis, especially in the field of Chemistry, Metallurgy and material science that there could have indeed existed an advanced technological status of the society, at least in these fields, at some point of time in India's pre or protohistory.

2. History and Background

During January 1991 a set of Sanskrit manuscripts was procured from a source at Bangalore. While most of manuscripts procured were never published, limited publication was done for (a) *Vimānaśāstra* and (b) Aṁśubodhinī, both ascribed to Maharṣī Bharadvāja.

Based on the study and investigation performed till now, the following history, background and origin of the system of Ancient Sanskrit *Śāstra*-s have been identified:

(i) An integrated system of ancient scientific *Śāstra*-s has been identified. This system is based on an integrated framework of concepts and principles unique and characteristic to ancient Indian literature

including Vedic, Puranic and Āyurvedic components. These concepts have not much in common with modern science. However, the concepts can be tested only by independent physical verification. Since theoretical models of physical phenomena can be varied with time, the conceptual framework or model may not affect the physical phenomena themselves.

The *Śāstra*-s covered in this system run into over a hundred in number with subjects as wide ranging as Chemistry, Metallurgy, Engineering, Architecture and Medicine (human, veterinary and plant). We will be presently dealing with only the specific set of *Śāstra*-s which have been located by us during 1991, though there may be many other sources of *Śāstra*-s traditionally or otherwise which have been dealt with by us.

(ii) While only a few of the total system of *Śāstra*-s have actually been orally delivered and subsequently recorded into writing around 1912 A.D., more than twenty of them are supposed to have been actually available with the main source, namely the late Pandit T. Subbaraya Śastry of Anekal (near Bangalore) during the period of 1875 to 1930 A.D.

(iii) Pandit Subbaraya Sastry was apparently only a medium for oral delivery from his memory (which he reportedly acquired from his Guru) of the Śāstras which were written down either in parts or in whole by others (as G. Venkatachala Sharma of Bangalore) who acted only as scribes.

About twenty *Śāstra*-s were orally delivered by him in parts and hand-written manuscripts (on old paper) were produced during 1911- 1940 (though he himself had access to them even during 1865-1911).

Some extracts of the Śāstra-s were also printed in a few articles in journal *'Bhoutica Kalanidhi'* by late Shri B.S.Sryanaraya Rau (grandfather of Shri B.V. Raman of Bangalore).

(iv) While reportedly Pandit Subbaraya Shastry had access to these *Śāstra*-s through his Guru Maharaj (who was also a Yogi) the exact means and channels of acquisition have not yet been determined clearly. Possibilities of yogic meditation, trance or other extra normal

states being the cause for this cannot be ruled out, apart from regular memorization for oral delivery.

(v) The small set of *Śāstra*-s actually delivered have quoted extensively from various other texts, including dictionaries, attributed to various authors of Vedic, Post Vedic periods on varied subjects of scientific nature. None of these texts have been located from any other sources, though the subject matter covered in them can be traced to be common to many Sanskrit works on related subjects e.g. Āyruvedic texts and *Nighaṇṭu*-s (Dictionaries).

(vi) Notwithstanding the unclear origin of these texts (for which reason many persons claimed that these Śāstra-s are not authentic or genuine) some of the contents of these texts have been investigated in terms of physical experimentation by trying out in the laboratory, the given formulae for the preparation of materials as alloys, glasses, ceramics, etc., as described in these texts. The decipherment process was primarily involved in tracing the synonyms of the words used for the input ingredients for making various materials by using Āyurvedic sources as Dictionaries.

List of procured manuscripts of Ancient Scientific Śāstra-s in Sanskrit.

	Tittle	Author ascribed
(i)	*Vimāna Śāstra* (or *Vaimānikaprakaraṇam*)	Maharṣī Bharadvāja
(ii)	*Aṁśubodhinī*	-do-
(iii)	*Kṛtakavajranirṇaya* (of Ratna Pradīpikā)	Not clear
(iv)	*Jalatattvaprakaraṇa*	-do-
(v)	*Aptattvaupanyāsa*	-do-
(iv)	*Rājyatantra*	Maharṣī Yājñyavalkya

3. The Decipherment Process

Among the various manuscripts procured, the following were mainly studied:

(i) *Vimāna Śāstra* (or *Vaimānika Prakaraṇam,* a chapter of *Bharadvāja'syantrasarvasva*)

(ii) *Aṁśubodhinī*

(iii) *Kṛtakavajranirṇaya*

The decipherment process centrally concerned itself on the identification of practicable formulae for chemical preparation of the materials are alloys, glasses and ceramics, as per the ancient methods in terms of notions, concepts and framework which were unique to the Śāstra-s. The only common grounds with modern times were the input ingredient materials, which after decipherment could be identified either as equivalents of simple inorganic materials in the laboratory (as metals as copper, lead etc) or alternatively complex organic materials from the nature such as herbs, roots, gums, resins, barks and mineral ores largely known to the *Āyurveda* system, as is practised today, both by Āyurvedic Physicians and Āyurvedic Chemists and Pharmacists.

The decipherment process which was quite tedious and complex, primarily involved finding the equivalent Sanskrit words for names of input ingredients for preparations of various materials. Since most of the words used in the manuscripts were quite archaic they have gone out of use of more recent (classical) Sanskrit. The Āyurvedic Nighaṇṭu-s or dictionaries helped to a partial extent in giving the more recent equivalents for such words. However, there are quite a number of words for which no more recent equivalents have yet been found. The search efforts are still in progress.

The second part of the effort lies in finding the equivalent Indian Language word for Sanskrit word i.e. Hindi or Telgu equivalent which can be used for actual identification of herb or mineral ore in the market or in the nature in general. In this connection substantial help was obtained from Āyurvedic Physicians and Chemists.

The third step is procuring the identified materials from natural sources (e.g. mineral ore), a task sometimes becoming very difficult, as some of the materials are very rare and may not be available in the modern times.

The fourth step involves the actual preparation of the described material (as an alloy or a ceramic or glass) by mixing the identified input ingredients in the proportion given in original Sanskrit.

At this stage the modern Chemistry laboratory was utilized and the melting and cooling procedures were done according to the directions given in the Sanskrit manuscripts.

The mixing proportions were given in terms of relative units in weight. The units of temperature used were in '*Kakṣyā*-s' and the exact interpretation of '*Kakṣyā*' is not yet known, though roughly it has been equated as (1 *Kakṣyā*=12.5 C) at low temperatures (this scale may not be liner at higher temperatures).

The procedure for heat treatment was also given in Sanskrit sources in terms of either sudden pouring or gradual cooling, slow pouring to produce various effects and different properties.

As regards the equipment to be used, in all experiments only the modern laboratory equipment was used, though descriptions in Sanskrit were varied as various types of crucibles (*mūṣā*-s), bellows (*bhastri*-s) and furnaces (*kuṇḍa*-s) of ancient times (which are not available now).

4. Status Report as of June 1999

Ancient Indian texts and manuscripts pertaining to Science and Technology have been studied with an aim to decipher and decode formulae for making new materials as alloys, ceramics and glasses. A formula for making protein rich food extract from common Indian grasses also has been deciphered.

The following twenty formulae for new materials consisting of special alloys, ceramics and glasses have been deciphered and some of them were actually produced based on the formulae from the ancient Sanskrit texts of *Vimāna Śāstra* (quoting *Lohatantra*), *Aṁśubodhinī*, *Kṛtakavajranirṇaya*, etc., based on the dictations of the texts and formulae by the late Pandit Subbaraya Shastri of Anekal (1855-1940 A.D.).

S.No.	Name	Description
1	2	3
1.	*"Tamagarbha Loha"*	A lead alloy capable of light absorption

Status:

Already produced in the laboratory, light in weight, black in colour, found to be resistant to acids.

Displayed high level of absorption for laser light (from red Ruby laser-as observed by Prof. Robert Anderson of San Jose State University during his visit to India in December 1991). Some chemical and other properties found to be unique-patentable new alloy. A laboratory test done in 1996 in Physics Department of Osmania University, Hyderabad indicted laser absorption characteristics upto 70% of incident light from a laser (this alloy was used in *'Tamoyantra'* in the *Vimānaśāstra* for the purposes of absorption of light escaping from a photochemial reaction which resulted in absorption of light, thereby generating 'darkness').

2.	*"Pañcaloha"* (not the well-known *Pañcaloha* for making idols)"	A copper alloy which is highly malleable and also highly corrosion resistant to salt (NaCL)

Status:

Already produced and characterised to possess:

(a) Golden Yellow Colour (described in the Sanskrit text as *'Hemavarṇam'* or golden colour).

(b) Corrosion resistance to moisture and salt water (displayed weight loss of only about 0.00335 mg/dm2/day in 3% NaCL solution)

(c) High machinability and on micro structure analysis found to be single phase alloy with high malleability (described in Sanskrit as *'mṛduram'* or 'soft').

(d) Characteristics, composition and properties found to be not listed in ASM Reference (1988) and therefore, patentable new alloy.

3.	*"Arāra Tāmra"*	A copper alloy zinc, lead and iron of light absorption

Status:

Already produced and characterised to possess:

(a) Golden Yellow to reddish tinge (described in Sanskrit text as *'Hemavarṇam'* or golden colour).

(b) Brittle, light and hard on micro structure analysis found to be two phase alloy.

(c) Very hard (Yung's modulus 16.9) (described in Sanskrit texts *'Dṛḍham'* or 'strong').

(d) Characteristics, composition and properties found to be not listed in ASM Reference (1988) and therefore, patentable new alloy.

4.	*"Capalagrāhaka* (ceramic)"	A fine porcelain type of ceramic

Status:

Already produced and characterised to be resistant to all acids and alkalis.

5.	*"Capalagrāhaka* (glass)"	A soft glass (of low temperature melt)

Status:

Already produced and characterised to be resistant to acids and alkalis.

Refractive index found to be 1.6.14 (highest known among soft glasses made at low temperatures.

6.	*"RaviŚakti Apakarṣaṇa darpaṇa* (glass)"	A special glass concentrating (visible) light energy in sun light

Status:

Already produced and study of optical properties is not yet done.

7.	*"Uṣṇa Śakti Apakarṣaṇa darpaṇa* (glass)"	A special glass for *Apakarṣaṇa darpaṇa* (glass)" A special glass for concentrating the heat energy in sun light

Status:

Fully deciphered and to be produced in the laboratory.

8.	*"Badhiraloha"*	A sound-proof alloy.

Status:

Fully deciphered and to be produced

10.	*"Rājaloha"*	A high-heat absorbing alloy used for the bodies of various flying crafts.

Status:

Fully deciphered and to be produced in the laboratory.

11.	*"Rudantī maṇi"*	A special material

Status:

Fully deciphered and to be produced in the laboratory.

12.	*"Ṛutika Maṇi"*	A special material

Status:

Fully deciphered and to be produced in the laboratory.

13.	*"Abhramṛddarpaṇa"*	A special mica glass

Status:

Fully deciphered and to be produced in laboratory.

14.	*"Sundamṛtkaca"*	A special glass

Status:

Fully deciphered and to be produced in the laboratory.

15.	*"Piṅgalādarśa"*	A special glass

Status:

Fully deciphered and to be produced in the laboratory.

17.	*"Raviśaktyapakarṣaṇa darpaṇa"*	A special glass with solar heat collecting properties.

Status

Fully deciphered and to be produced in the laboratory.

18.	*"Hāṭakāsya Loha"*	A copper alloy with golden appearance.

Status:

Fully deciphered and to be produced in the laboratory.

19.	*"Vātastambhana Loha"*	A copper , iron, lead alloy

Status:

Fully deciphered and to be produced in the laboratory

20.	*"Ghaṇṭārava Loha"*	An alloy that has high sensitivity to different types of sounds.

Low cost Protein rich food from Grass

In addition to the above materials, a formula for producing a protein-rich food extract (power) from specific Indian grasses is also deciphered. The Central Food Technology Research Institute, Hyderabad has certified that the powder extracted from the specified grasses show about 13% protein content. Other tests from nutrition and medical angles are to be taken up. This activity is aimed at producing low cost protein rich food products (as powder, biscuits, malt etc.) based on this formula.

***Agnistambhana* or Fire Resistance**

In addition to materials produced or deciphered as above, a technique for preventing and resisting fire and burning is also developed. Two techniques/solutions have been developed for *Agni-stambhana* or Fire resistance:

(a) for preventing burning of inflammable objects as paper, cloth and wood

(b) for preventing burning of human body.

It has been noted that in both the above cases the fire will not be allowed to be caught (or burning to start) even after continuous exposure to flame for upto 30 seconds. (Normally fire catches any inflammable material with o.5 seconds and any moist material within 3. Dampened with this liquid do not catch fire and can also be used to put of fire or escape unbrunt in fire even after long exposure of flame.

5. *Anāhāra* or Avioding food

A recipe for sepcial type of biscuit has been developed. This biscuit when consumed upto 50 g dose can help overcome hunger and skip a meal for about 3-4 hours. Upon medical trial was found very useful in obesity and diabetic cases.

(Note: Items 48.5 are developed independent of *Vimāna Śāstra*).

6. Details of individuals and organisations involved and Acknowledgments

Achnowledgments with deep gratitude are due to the following individuals and organisatios which have been contributing in various capacities and roles for the success of this project.

Organisation	person involved	Role
1. Birla Science Centre, Hyderabad	Dr. B.G. Siddharth Director, Birla Science Centre	Committee member (of the three member Committee for investigation into ancient Indian Science and Technology) and had played crucial role in arranging various resources for the project.
2. Birla Institute of Scientific Research (BISR), Hyderabad	1. Late Dr. M.C. Ganorkar, Director, BISR,Hyderbad 2. Mr. Ranga Madhavan, (then Doctoral student)	Committee member (of the three member Committee for investigation into Ancient Indian Science and Technology) and had played a crucial role in terms of conducting various experiments and all activities related to Chemistry in terms of preparation of materials as per formulate in the *Śāstra*-s, etc., and also testing for Chemical properties of materials produced in the

		laboratory BISR, Hyderabad.
3. BHEL-CTI, Bangalore	Dr. B.K. Chandrasekhar, Sr. Manager, CTI	Assistance in melting at high temperature
4. D.M.R.L.	Sri. R.B. Subramanian Project Director	For assisting with providing facilities in DMRL.
5. Punarvasu Arogya Kendra, Secunderabad	Dr.Ram Niwas Sharma Dr. Surendra Sharma Dr. K.G. Sharma	For assisting with Āyurvedic information in decipherment of various formulae.
6.	Dr. B.V. S Subba Rao	For assisting with ceramics related information and also interacted with Indian Ceramics Society.
7. N.G.R.I.	Dr. Y.V. Ramana	For performing mechanical tests on alloys produced at NGRI, Hyderabad and producing valuable data
8.	Sri S.R. Sarma, (Retired Director of Mines and Geology, Govt. of A.P.)	For advice from time to time in the process of decipherment.
9. Maharaja Palace Manuscript Library, Jaipur	Head	For permitting to use the library of Ancient manuscripts in Sanskrit.

10. I.R.D.E., Dehradun	Head	For offering test facilities
11. Shri Kuleesh Kothari, Jaipur		For offering support to this work.
12. Prajna Bharati, Hyderabad		For sponsoring and arranging resources.

Sanskrit and Contemporary Challenges : Management

Prof. Lallan Prasad

Kauṭilya has written so much and in such finest details about the management of state-the kingdom, that no scholarly treatise on the subject can be complete without quoting him.

सूत्राणि अध्यक्षाः सर्वे कर्माणि कुर्युः

(जितने अध्यक्ष हो शुद्ध हों, -धर्म, अर्थ, काम और भय की परीक्षायें)

प्रजासुखे सुखं राज्ञः प्रजानां च हिते हितम् ।

अर्थो धर्मः कामः इति त्रिवर्गः

सुखस्य मूलं धर्मः

धर्मस्य मूलमर्थः

अर्थस्य मूलं राज्यम् ।

राजा धर्मप्रवर्तकः

(धर्मविजयी हो ।

गुरुओं के अंकुश में रहें ।)

अयौगपद्यात् कर्मणामनेकत्वात् अनेकदेशस्य तत्त्वात् ।

देशकालातयो मा भूत इति परोक्षममातो हि कारयेत ।।

I will, however, be elaboarting here his concepts of management of economy and business about which there is little awareness in the West. These disciplines are supposed to have developed in the West after industrial revolution took place in Europe. But the truth is otherwise. Kauṭilya wrote extensively on the issues of macro as well as micro management. He envisaged a crucial role for state in economic development by allocating key industries like iron and steel, mines and minerals, precious metals like gold, silver, copper, salt and *śilājīta*.

A mighty kingdom could be built only by strong economy. State ownership and control were considered necessary to build such an economy. But at the same time Kauṭilya wanted people at large to have their own industries and professions flourish and therefore, a large chunk of economy was kept open for private sector. There was thus a judicious blend of private and public sectors. Agriculture, animal husbandry, textiles, cousmer goods industries, trading, banking and finance, crafts and professions requiring personal expertise were in private sector. An organized institutional set up was provided for efficient administration of all economic activities. *Sītādhyaksha, Sūtrādhyakṣa, Surādhyakṣa, Śnādhyakṣa, Gaṇikādhyakṣa, Nowedhyakṣha, Goḍhyādhyakṣa, Aśvādhyakṣa, Hastyadayakṣa, Rathādhyakṣa* and *Mudrādhyakṣa* were appointed by the state to plan, promote and administer different occupations and professions. Qualitfications, experinece and job specifications of the officer are laid down in detail. *Sīctādhyakṣa* for instance, should be qualified in farm technology and mangement, have good understanding of soil characteristics and qualities,plants and trees, flowers and fruits and different crops. He was responsible for providing good quality of seeds, get the fields ploughed by the workers employed, slaves and prisoners, maintain a good liason with blacksmiths, carpenters, ropemakers and mechanics who are helpful in farming by manufacturing farm equipments. Techniques to develop seeds of good quality are described. Land records were kept. State was the owner of all land, but farmers were growing crops, paying for irrigation and other facilities. Storage facilities for food grains were also provided.

State had a very crucial role in development of industries. The officer incharge was responsible for appointments, selections of mining equipment, examining old and new mines, operations and preservation of mines. Technique to harden or soften the metals, testing of soil to find out minerals and metals are described in the *Arthśāstra*. Gold and silver ornaments were produced in manufacturing units set up by the state, so were the cornaments.

Cotton and woolen threads, clothes, ropes, army dresses and garments were manufactured under the supervison of *Sūtrādhyakṣa*. Centres for preparing threads and weaving clothes were set up, where

training facilities were also available. Ladies working in these centres were protected from sexual harassment of any type. Even if *Sūtrādhyakṣa* looked on the face of a woman with wrong motive and talk someting other than work, he was liable to be punished—

पलहीनोतिरक्ते द्वादश पणो दण्डः

विक्रयधानं नयतो हीनमूल्यम्

चतुष्पञ्चाशत् पणो दण्डः ।

Trade and commerce were regulated in public interest. *Paṇyādhyakṣa* was to promote and regulate trade, control prices and profit so that common man was not hurt. Consumers were protected against cornering and hoarding of goods. Weights and measures were standardised and regularly checked. Traders found cheating or deceiving consmers were heavily punished—

यो यस्मिन् कर्मणि कुशलस्तं तस्मिन्नेव योजयेत् ।

कर्मकालानुरूपसम्भावितवेतनम् ।

Human resource mangement aimed at high productivity discipline, concern for welfare and incentives for good workers. Wages were prescribed for different types of jobs. Workers were rewarded for good performance, punished for bad work, stealing, strikes and workstoppages. Non- payment of wages in time by the employer was also punishable. The slaves could not be forced to do immoral work. Kauṭilya was of the firm view that no *Āryan* could be reduced to slavery. Conception of Ārya was extended to *śūdra* also. Selling of a minor *śūdra* by his relatives was punishable. Law was applicable equally to all—big or small.

दण्डो हि केवलं लोकं पर चेमं च रक्षति, राज्ञा पुत्रे च शत्रौ च यथादोषं समं घृतः ।

Financial policy of the state was regulated in public interest. Taxes were not levied as penalty, but as payment for protection and services provided by the state. Tax was to be collected only when it was due—pick up the fruit only, when ripe. Officers guilty of embazzlement and corrupt practices were heavily punished. International trade was regulated to protect local interests, custom duty on imported goods called *'praveśya'* was levied. Banned export items and entry of harmful goods were strictly prohibited.

वृक्षं छित्वा पशून्हत्वा कृत्वा रुधिरकर्दमम्। यद्येवं गम्यते स्वर्गे नरकं केन गम्यते।

Environment management was one of the priorites of Kauṭilya. Parks, forsets, wild animals, birds, lakes, ponds and pasture-grounds were protected. Cow- slaughter was banned. Protection of trees was dear to him. At one place he wrote if the killers of animals and destroyers of trees go to heaven, who will go to hell.

Management as a discipline involves leadership at the top, an institutional framework consisting of authorities, division of work according to specialisation, assignments of duties and responsibilities planning , organizing, co-ordinating, monitoring and controlling.

The Role of women in Sanskrit Dramas and their Contribution to World Civilization

Dr. Geena.G.Radha

Introduction

Sanskrit dramas can claim equality with dramas of any other literature. In the absence of a full history of the social life and literature of ancient India we can only assume that the origin of Sanskrit drama dates back to the remotest period.

In the first phase of Sanskrit dramas there were no women character. Gradually erotic sentiments were employed in dramas. Consequently women characters also found a place in Sanskrit dramas. This is the second phase. A number of dramas varying in nature and characteristics appeared. This denotes the third stage.

Classification of dramas

Bharatamuni has classified Sanskrit dramas as of ten types. He has classified heroines as *Uttama, Madhyama* and *Adhama*. Another classification is into goddesses, queens, women of high family and courtesans. For the convenience of presentation the Sanskrit dramas are devided in to three as following—

1. Dramas of Pre-Kãlidãsa period.
2. Dramas of Kãlidasa.
3. Dramas of Post- Kãlidasa period.

Condition of women during the above periods

Vedic Ãryans upheld that *Dharma* and *Artha* could be achieved through women and happiness derived from them. Therefore, women should be honoured by every one who wishes happiness in the world. Kãlidasa and earlier play- writers seem to have accepted this view.

Characteristics of woman characters in pre-Kālidasa period

The known dramatists of the pre-Kālidāsa period are Śūdraka, Āśvaghoṣa and Bhāsa. Of these three, Bhāsa tops the list. Women characters are present in ten out of the thirteen plays attributed to Bhāsa. Of the thirteen plays *Svapnavāsavadattam* is the most famous. The chief women characters in *Pratijñāyaugandharāyaṇam* and *Svapnavāsavadattam* are Aṅgāravatī, Vāsavadatta and Padmāvatī. Vāsavadattā is the heorine in *Svapnavāsavadattam*. By carrying out the wishes of her husband joyfully she performs the sole *dharma* of an ideal 'Indian wife. Vāsavadattā understands the character of her husband and shares equally his joys and sorrows. She possesses accomplishments. She is not jealous of her co-wife. She is free from anger and malice. She is calm and patient, affectionate and benevolent to the inmates of the harem. She is a chaste woman to whom her husband is her god.

These are all qualities found more or less in common in the heroines of Sanskrit dramas of pre-Kālidāsa period including the heroine in Śūdraka's *Mṛcchakaṭika*. There is no woman character in Aśvaghośā's play.

Women Characters in Kālidāsa's Plays

Vikramorvaśīyam, Mālavikāgnimitram and *Abhijñānaśākuntalam* are three famous dramas written by Kālidāsa. Ūrvaśī, the heavenly nymph and the queen Auśīnarī are the main female characters in *Vikramorvaśīyam*. Auśīnarī loves her husband Purūravas sincerely and she is prepared to do anything to please him. But it is Ūrvaśī who comes with a helping hand to keep up the dignity of her husband whenever he stands in need of it.

In Aūśīnarī, Kālidāsa depicts the nature of a common woman while in Ūrvaśī he exposes what a woman can possibly do, if she wishes to.

The play *Mālavikagnimitram* is named after Mālavikā. But Dhāriṇī has the leading role in it. Queen Dhāriṇī is the loving and noble wife of Agnimitra. She is love and kindness combined in one. She is always alert to love, to chastise and to bless everyone. She ensures that Agnimitra never gets below his status. We can not imagine

Agnimitra or Dhāriṇī without each other. Here the oneness of husband and wife is exposed. Kālidāsa proves that woman is the power that lends life and light to man. Dhāriṇī complements and supplements her husband. She is the guardian angel of the harem. Mālavikā and Irāvatī are the other main female characters of the play. Mālavikā is beautiful . Reality is represented in the character of Irāvatī. The queens Auśīnarī and Irāvatī have not such strength of love and dignity as to command the love and respect of their husbands. This is the quality additionally attributed to the women character by Kālidāsa.

Abhijñānaśakuntalam is the master piece of the Master-poet Kālidāsa and Śakuntalā is the heroine. She meets Duṣyanta in the penance-grove of Kaṇva. Duṣyanta and Śakuntālā fall in love with each other. While for her husband's palace she bids farewell to all including beasts and plants in the penance grove. When king Duṣyanta disowns her saying that women are deceitful, she is filled with despair characterised by her natural dignity and nobility. The brave words of Śakuntalā forced the king to doubt his contentions. After years they meet together in the hermitage of Prajāpati. The curse on Śakuntalā being lifted by this time the king recognizes Śakuntalā. She was then wearing dark garments and a single braid of hair which is the symbol of women separated from husbands. Śakuntalā has no hatred for her husband. She is satisfied that fate has taken pity on her.

Kālidāsa wishes that all should treat women with high regards. The description of the sorrow of Aja at the demise of his wife Indumatī in *Raghuvaṁśam* and the description by the Yakṣa of his wife in *Meghadūta* are two instances where the husbands reciprocate the love of their wives. Kālidāsa was witnessing the descend of women from the equal status that they shared with men. After Kālidāasa's period women were losing ground. This is reflected in the dramas written after the master poet. The classical dramas after Kālidasa's period are *Priyadarśikā, Ratnāvalī* and *Malayavatī* of Harsha, *Mudrārākṣasam* of Viśākhadatta and *Uttararāmacaritam* of Bhavabhūti. There is no woman character in *Mudrārākṣasam*. The women characters in Harsha's plays indicate that the status of women has considerably deteriorated. But Bhavabhūti was aware of the greatness of ideal Indian womanhood

and the injustice that Indian women had to suffer. It was with this awareness that he wrote *Uttararāmacarita*. Sītā of *Uttararāmacarita* is a loving and obedient wife. She has no life or existence apart from her husband. Here the oneness of husband and wife is exposed. Sītā is devoted to her husband. To her the fame of her husband is more than anything else in this world. She finds only good in him. Here the poet visualises a happy husband and wife with mutual love rising to the ennobling heights of self-less love.

To sum up all the heroines of the dramas belonging to the classical period, whether it is queen or courtesan, are able to read the heart of their husband and are prepared for self-sacrifice to ensure the happiness of husband. So also the mothers in Sanskrit dramas are loving mothers. They are interested in instructing their children with special reference to moral rules. The maids in Sanskrit dramas are extremely faithful to their mistress and the mistress is kind to the maids.

The next point examined is how Kālidāsa's women characters in *Abijñānāśākuntalam* stand in comparison with those in Shakespear's *Othello*.

The play *Abhijñānaśākunalam* is named after the heroine Śakuntalā while the play *Othello* is named ater Othello, the hero. Sakuntalā and Desdemona are beautiful and affectionate, sincere and devoted to their husbands. Śakuntalā is nurtured by nature and brought up in a penance-grove by her foster-father. Desdemona is brought up by her father. Both the girls fall in love with the heroes at first sight and got their action ratified by their foster-father or father. Both the heroes have to part with their wives for some time. Before departure Duṣyanta gives Śakuntalā a ring and Othello gives Desdemona a handkerchief as a symbol of remembrance.

On the way to see Duṣyanta, Śakuntalā lost the ring. Duṣyanta does not recognise her in the absence of the ring, because of a curse. After a few years, King Duṣyanta meets Śakuntalā in the penance-grove of Prajāpati. By this time the king gets the ring lost by Śakuntalā. As a result he recognises Śakuntalā. She is accepted as queen and all ends well.

In *Othello*, the notorious villain lago manages to get the kerchief from Desdemona's room. He places it in Cassio's room. Iago makes Othello believe that Desdemona loves Cassio. The kerchief is made use of as an credence to strengthen the suspician already in mind. He wants to tear her into pieces. He strikes her and calls her whore and strumpet. She tries to convince him of her innocence, but to no effect. She smothered her. Even at such a critical stage she does not forget to bid farewell to her husband. She suffered much. But her suffering is unmerited. A number of murders follow. Othello stabs himself and dies. Iago kills wife, Emilia. Cassio kills Roderigo.

The Sanskrit dramas uphold that no one can escape from tasting the fruit of evil deeds done by one. But in the case of Desdemona, she has to suffer because of evil deeds done by others.

The friends/maids of Śakuntalā are prepared to do anything for Śakuntalā, if it ends in good to her. They are faithful. But that is not the case with Emilia, the attendant on Desdemona.

It is true that the play, Othello moves us to the depth of our heart and makes us weep. The end of *Abhijñānaśākuntalam* is what we want it to be. In *Abijñānaśākuntalam* the poet expresses his views about universal love. An instance to it is visible in the scene where Śakuntalā bids farewell to those in the penance grove. Kaṇva's message to be conveyed to the king stresses the importance of spiritual life over the material world. The message reads as follows:-

अस्मान् साधु विचिन्त्य संयमधनानुच्चैः कुलं चात्मनस्
त्वय्यस्यां कथमप्यबान्धवकृतां स्नेहप्रवृत्तिं च ताम् ।
सामान्यप्रतिपत्तिपूर्वकमियं दारेषु दृश्या त्वया
भाग्यायत्तमतः परं न खलु तद्वाच्यं वधूबन्धुभिः ॥

The next aspect considered women in Sanskrit dramas as wife and as mother.

(a) Women Characters as wives.

Woman's role as wife is the most important in Sanskrit dramas. Wife is considered to be a true friend of man. She is the mistress of the household. The earlier Sanskrit poets believed "House is not really the house, but it is the house-wife that makes it". The heroines in the Sanskrit dramas of the classical period as well as most of the

women characters in the epics are all ideal Indian women. *Ārṣa* Bhārata culture upholds that women should be chaste. She should be a mate to her husband in all situations. She should be able to read his heart. She should be capable of winning the heart of her husband. One among the important duties of a wife is to attend upon the parents of her husband. Her behaivour should be such as to win the love and respect of all in the house. The fact that a wife should be obedient to her husband does not bring her to the level of servility or surrender. On the other hand this will result in the mutual love between wife and husband. The female characters in the dramas of classical Sanskrit poets visualise that if husband and wife work together with mutual understanding and unity they both can jointly lead the universe to the greatest bliss.

(b) Women characters as mothers

Motherhood is considered supreme. The duties of a mother start from the very moment she becomes aware that she is carrying. Her duty is not limited to bearing and rearing a child. A human mother's duty is vast. Her affection to her child bears no comparison and it is rewardless. In the "*Manusmṛti*" it is stated that "the teacher is more important than ten instructions, the father is more important than hundred teachers and the mother is more important than thousand fathers'. Ārṣabharata culture envisaged in the Upaniṣads as also in Sanskrit dramas upholds that a mother is capable of inculcating in her child qualities like devotion to God, *Pitṛbhakti, Matṛbhakti,* respect and love to elders and affection to younger brothers. Unfortunately, these are the qualities the present-day society is lacking. It is the responsibility of a mother to train her child in such a way as to give the society and race a well-disciplined integrated person capable of adjusting himself to the social problems.

How the women characters of Sanskrit dramas stand as guide to modern women.

The qualities depicted in the female characters in the plays of dramatists like Bhāsa, Kālidāsa and Bhavabhūti are ideals to be followed by the modern women of India as well as of women throughout the world.

A women by following the ideal qualities found in the women characters of Sanskrit dramas can present the society and race God-fearing, well-disciplined and integrated persons capable of adjusting themselves to the social problems. In such a society peace and tranquility prevail. This can be considered as an outstanding contribution of the women characters in Sanskrit dramas to world civilization. Sanskrit literature proclaims to the whole world that spiritual aspiration and material prosperity should be well-balanced and harmonized having no room for one being overpowered by the other. If it is admitted that literature can play a part in moulding the world, where the people are well-disciplined and where *dharma*, peace and transquility prevail.

Concept of Aesthetics in Indian Poitics

Dr.Amita Sharma

The word aesthetics is derived from the Greek word Aisthesis but it is traditionally regarded as a branch of philosophy concerned with the understanding of beauty and its manifestation in art and nature. There developed a tendency in 20th century to treat it as an independent science concerned with investigating the phenomena of arts and their place in human life.

Aesthetics is not an independent system of Indian thinking. Principles of Indian aesthetics are not strictly limited to a particular discipline or system. They are strewn profusely all over the Indic studies—Vedic, classical, historical and modern. Among these various streams the stream of Indian poetics has a special significance. The Sanskrit Poeticians since Bharata had been quite aware of the study of aesthetics in modern sense. Six schools of literary criticism developed in India i.e. *Rasa, Alaṅkāra, Rīti, Dhvani, Vakrokti* and *Aucitya*. The word *Rasa* is so well known in Indian poetics that generally people confuse *Rasa* as a whole of Indian aesthetics itself. The doctrine of *Rasa* was originally associated with dramaturgy but later on applied to the whole of Sanskrit poetics. Thus literature, as a whole, is analysed with the classification of poetry. *Ṛgveda* and *Sāmaveda* are the genesis of poetry and music. We can say that only these two arts in the beginning have represented the ancient culture and its background is in ancient India, as Bhartṛhari says-

साहित्यसङ्गीतकलाविहीनः साक्षात् पशुः पुच्छविषाणहीनः ।

Bharata as a sole authority on Indian aesthetics accepted eight basic aesthetic emotions which brought about the subjective condition to relish through the art and drama. Bharata enumerated eight *sthāyibhāva*-s or permanent moods corresponding to eight *Rasa*-s categorically.

In fact *Rasa* is the main objective of poetry and we may translate it as aesthetic experience- विभावानुभावसञ्चारिसंयोगाद् रसनिष्पत्तिः । The disinterested joy that the reader derives on reading a poem being completely absorbed in the situation depicted the real test of all good poetry or more technically, true poetic charm lies in the successful delineation of *Rasa*. The reader or the sepectator derives *Rasa* or aesthetic experience through good poetry (सत्यकाव्यम्). Different elements like poetic excellences (गुणा), figures *alaṅkāra*-s etc.) including there of word and meaning which constitue the body of the poetry, help in delination of *Rasa*. But it may also he mentioned here that it is possible for poets to identify poetic beauty only with the aesthetic principle involved in the technical emotional element, *Rasa*. Some of them may be verbal poetic figures only, yet they serve to offer delight to the readers. Keeping in view this fact poeticians like Bhāmaha, Vāmana, Kuntaka, etc. conceived that in capable hands even external beauty arising from a proper disposition of words and ideas serves to give delight to the reader-

न कान्तमपि निर्भूषं विभाति वनितानम्

These lines of Bhāmaha specifically say that beauty of poetry lies in use of different *alaṅkāra*-s, शब्दालङ्कार, अर्थालङ्कार and show the significance of figures of speech in poetry. On the other hand Vāmana also accepts that the aesthetic elements of poetry attracts the readers काव्यं ग्राह्यमलङ्कारात् । सौन्दर्यमलङ्कारः-Here the word *Aalaṅkāra* is used in the broader sense i.e. all the elements of beauty. Further he clarifies that a poet can attain this beauty if he avoids *doṣa*-s or poetic blemishes and uses *guṇa*-s and *alaṅkāra*-s-दोषगुणालङ्काराणां हानदानाभ्याम् । The great aes-

thetist Abhinavagupta lays a greater emphasis upon the absence of *doṣa*-s than on the presence of *guṇa*-s and *alaṅkāra*-s-एतद्दोषविहीनं श्रुतिसुखं दीप्तरसं च यदि भवति तावता गुणान्तरैरलङ्कारैश्च हीनमपि काव्यम्[१] Daṇḍin has also emphasised this fact-

तदल्पमपि नोपेक्ष्यं काव्ये दुष्टं कथञ्चन।
स्याद् वपुः सुन्दरमपि श्वित्रेणैकेन दुर्भगम् ॥

Even a slight defect ought not to be tolerated in poetry as even a single leprous spot is sufficient to render a handsome body ugly. Absence of poetic blemishes in itself is an execllence.

It order to perfect the form, the poetic language is conceived to be endowed with excellences (गुण)and figures (अलंकार). Thus in order to endow poetry with a soul Vāmana insists upon imparting a speciality to word-arrangement (विशिष्टा पदरचना रीतिः). Though it appears to be the external element, it may be noticed here that the word-arrangement plays a very vital role in composition of beautiful poetry and a poet cannot afford to ignore it.

Kuntaka has been wise enough to form a novel theory out of the existing systems; a theory in which ample scope has been preserved for the display of the poet's individual skill. कवेः कर्म काव्यम्। In his definition he gives special emphasis on कविकर्म and सहृदय (critic)-

शब्दार्थौ सहितौ वक्रकविव्यापारशालिनि।
बन्धे व्यवस्थितौ काव्यं तद्विदाह्लादकारिणि ॥

It is also worth noticing that prior to thisकारिका he propounds that poetry cannot be dissociated from *alaṅkāra*-s सालङ्कारस्य काव्यता. It is never possible to compose poetry first and add embellishments afterwards. *Vakratā* is an essential factor in poetry. We can conclude that it depends upon the individual power of the poet; it helps poetry to

१. अभिनवभारती,XVI.83

impart an unspeakable delight to connoisseur's mind and it is for this that it sharply distinguishes from matter of fact speech.

शब्दो विविक्षतार्थैकवाचकोऽन्येषु सत्स्वपि।
अर्थःसहृदयाह्लादकारिस्वरूपसुन्दरः ॥

The word and the sense are equally important; the three ex-ellences lie in their organic presentation- साहित्यमनयोः शोभागालितां प्रति काप्यसौ अन्यूनातिरिक्तत्वमनोहारिण्यवस्थितिः।

Vakrokti is the general name for poetic embellishments and not merely of figures of poetry.

The poetic skill consists in the use of *Vakrokti* which has been defined as वैदग्ध्यमङ्गीभणितिः i.e. a striking mode of speech, which charms by the peculiar turn imparted to it by the power of the poet's imagination. *Vakrokti* is the very life of poetry. Emphasis is laid by Kuntaka on *Kavivyāpara* which alone determines the excellence of a poem. तद्विदाह्लादाकरित्व is another important factor. Kuntaka lays down that the aim of poetic embellishment is to create a trnscendental delight (लोकोत्तचमत्काकारि वैचित्र्य). It may be concluded here that Indian poetics through its six schools, discussed at large approximately all the aesthetic elements concerned with the poetry and we may have answers to all the questions regarding aesthetic judgement. Indian Poetics, developed through centuries, propounded various theories related to poetry, poet and connoisseur, as has been said by the foremost Indian aesthetist Abhinavagupta.

सरस्वत्यास्तत्त्वं कविसहृदयाख्यं विजयते

A Fresh Appraisal of Raghu-Kautsa Episode

Prof. R.C. Sharma

The Raghu-Kautsa episode as described by the great poet Kālidāsa in the Vth Canto of *Raghuvaṁśa* is landmark in the annals of literary and cultural history of India. It is imbibed with multiple layers of literary, philosophical and ethical merits, some of which have been unfolded by the scholars and commentators and some still await a deeper probe.

The story is simple and short.[1]. On completion of studies, the young hermit Kautsa calls on the Emperor Raghu who had just accomplished the *Viśvajit yajña* in which the entire wealth was distributed as charity and the king was left with the earthen bowl only. In historical times (early 7th century A.D.) King Harṣa gave away most of his wealth in charity at Prayāga. He came forward to receive his honoured guest Kautsa who was in search to meet the demand of his master Varatantu. Seeing no chance for its fulfilment he took leave of the king.

On being asked, Kautsa revealed that his mission was to collect fourteen crores of gold coins to be given to his teacher as *gurudakṣiṇā*. Raghu advised him to wait for a couple of days till the arrangement was made. He planned to attack Kubera for meeting the challenge as nothing was left in the royal treasury. But just before departure he received the information about the rain of gold coins, the quantity of which was much more than the demand. Raghu decided to part with the entire wealth to Kautsa who refused to accept even a single coin more than the requisite amount. The pleased Kautsa blessed the Emperor for a son who would be as meritorious as Raghu himself.

1. *Raghuvaṁśam,* V.1-37

This narration deserves a careful search at different planes. Although the money part seems to be the root cause of the story, yet it remains somewhat insignificant. Raghu distributes all his possessions, as for him the wealth is immaterial. He performs the *Viśvajit yajña* and to attain its merit he gives away everything in charity. The wealth is also the part of the world and it is probably the biggest attraction, but for Raghu it was of least importance.

On the other hand, Kautsa, the young hermit from the *gurukula* after studying all the fourteen[1] limbs of education (4 Vedas, 6 *Vedāṅga*-s i.e. *Śikṣā, Vyākaraṇa, Chandas, Nirukta, Jyotiṣa* and *Kalpa,* and 4 others, i.e. *Mīmāṁsā, Nyāya, Purāṇa* and *Dharmaśāstra*) naturally did not have a craze for wealth and he proved his detached attitude by refusing the extra gold coins.

The other person for whom the money had to be arranged was sage Varatantu who as great teacher was of higher rank than his disciple and the King. Through his extra-ordinary knowledge and severe austerity (*tapas*) he shone like sun.[2] Did he really need money and that too of that magnitude i.e. the 14 crores of gold coins? To a modern logical mind the demand may appear to be the hidden ambition which suddenly exploded. This, however, is not the intention of the poet. What could he do of that? Was he not able to fulfil his desire through penance of which even Indra was also afraid?[3] He was not to create a university in the modern sense, equipped with costly equipments in different laboratories. The science of meditation and learning which was aspired by all seekers of truth in those days was not dependent on such paraphernalia. On being requested for *gurudakṣiṇā* he expressed no desire for any gain and considered the dedicated devotion of Kautsa as the befitting gift.[4] The question of huge sum arose only when he was unduly and repeatedly insisted to accept some devotional offer.[5]

1. वित्तस्य विद्यापरिसंख्यया मे कोटीश्चतस्रो दश चाहरेति । *Ibid.* 21cd.
2. अप्यग्रणीर्मन्त्रकृतामृषीणां कुशाग्रबुद्धे कुशली गुरुस्ते ।
यतस्त्वया ज्ञानमशेषमाप्तं लोकेन चैतन्यमिवोष्णरश्मेः ॥ *Ibid.*4
3. कायेन वाचा मनसापि शश्वद्यत्संभृतं वासवधैर्यलोपि ।
आपाद्यते न व्ययमन्तरायैः कच्चिन्महर्षेस्त्रिविधं तपस्तत् ॥ *Ibid.*5
4. समाप्तविद्येन मया महर्षिर्विज्ञापितोद्भूत् गुरुदक्षिणायै ।
स मे चिरायास्खलितोपचारां तां भक्तिमेवागणयत्पुरस्तात् ॥ *Ibid.*20
5. निर्बन्धसंजातरुषार्थकार्श्यमचिन्तयित्वा गुरुणाऽहमुक्तः । *Ibid.*21 ab

For Kālidāsa who was disseminating the real human values through his works, this large sum (quite large even by modern calculation) was of least value and he is not bothered to give any account of more than 14 crore gold coins after these were loaded on camel and horse backs. The role of money abruptly stops here and nobody knows whether the wealth was actually taken to the hermitage of Varatantu. We do come across the further movement of Kautsa that he returned to the *āśrama* of his preceptor[1] but it is not mentioned whether the huge wealth accompanied him or not, probably not. It must have disappeared the same way as it came. The purpose was not to put up the castles or skyscrapers in the *āśrama* of the sage. It was really used as means of test (*parīkṣā*) which the poet puts on certain occasions.

This happened when the sacred cow Nandinī was attacked by the lion Kumbhodara. King Dilīpa's devotion was found of highst order when he offered his own body to save the cow; it was then revealed that the melodrama was just a test.[2] When it was over, the lion disappeared from the scene.[3] Similarly, the scene of wealth was created by the great seer Varatantu (woven of excellent yarn i.e. a sage in whose veins and arteries flowed the purest blood) who was testing the net outcome of educatin (*dīkṣā*) in his student Kautsa and was also evaluating the worthiness of the Emperor Raghu by deputing Kautsa as his emissary. Neither of the two knew the real secret behind this meeting, just at the completion of the *Viśvajit yajña*. From others' point of view it terminated with all pomp and show including the great sacrifice on the part of the King but the episode of Raghu and Kautsa suggests that the grand finale was still awaited.

What was the aim of this great *Viśvajit yajña*? Everything was available in plenty, the earth, prosperity, excellent control over administration, happiness of the subjects, hence nothing more could be added.[4] Even under all these blissful conditions the *yajña* was

1. इत्थं प्रयुज्याशिषमग्रजन्मा राज्ञे प्रतीयाय गुरोः सकाशम् ।
राजापि लेभे सुतमाशु तस्मादालोकमर्कादिव जीवलोकः ॥ *Ibid*.35
2. तं विस्मितं धेनुरुवाच साधो मायां मयोद्भाव्य परीक्षितोऽसि । *Ibid*. II.62ab
3. ददर्श राजा जननीमिव स्वां गामग्रतः प्रस्नविणीं न सिंहम् । *Ibid*. 61 cd
4. आशास्यमन्यत्पुनरुक्तभूतं श्रेयांसि सर्वाण्यधिजग्मुषस्ते ।
पुत्रं लभस्वात्मगुणानुरूपं भवन्तमीड्यं भवतः पितेव ॥ *Ibid*.V.34

organised and was known as *Viśvajit* i.e. victory over the world. This victory was not like the victory of one king after defeating the other and in this chain of conquests the victor emerging as the paramount emperor. The victory of world (*viśvajit*) as projected by Kālidāsa is of greater significance. This battle is being fought at the metaphysical plane and not in any battlefield.

The poet seems to be revealing his vision by using the word *'adhijagmuḥ'*. It is an exceptional and brilliant selection of the word quite befitting the occasion. The word *'adhi'* denotes some thing supernatural or supermundane and this is what the King intended to win *'adhijagmuḥ'*. In this battle the army, wealth, council of ministers, etc. play no role. Here the purest conduct, strong will and a natural sense of detachment are the means for conquering the world. This transparent conduct could be tested by the learned sage, living the purest and spotless life like Varatantu only. The saint-poet Tulasīdāsa presents a similar glimpse of a war at the supermundane level in his famous work the *Rāmacaritamānasa*.[1]

The king was already possessed with several virtues as reflected by the adjectives and epithets used for him are -आतिथेय (good host),[2] अनर्घशील (of praiseworthy conduct)[3], यशसा प्रकाश (having splendid glory)[4], मानधनाग्रयायी (foremost among the respected ones), विधिज्ञ, कृत्यवित् (possessing sound knowledge of duties and rites as prescribed by the scriptures), कृताञ्जलि: (folded (hands)[5] अकिञ्चन (not possessing any thing)[6] तीर्थप्रतिपादितर्द्धि: (gifting all wealth in charity)[7] स्मयावेशविवर्जित (free from all evils and pride)[8] धीर: (self, controlled and cool-minded)[9] महाभाग (great-soul)[10],

1. *Laṅkā*. 79.2-6
2. *Raghu*.V.2
3. *Ibid*.13
4. स मृण्मये वीत हिरण्मयत्वात्पात्रे निधायार्घ्यमनर्घशील: ।
   श्रुतप्रकाशं यशसा प्रकाश: प्रत्युज्जगामातिथिमातिथेय: ॥ *Ibid*.2
5. तमर्चयित्वा विधिवद्विधिज्ञस्तपोधनं मानधनाग्रयायी ।
   विशांपतिर्विष्टरभाजमारात् कृताञ्जलि: कृत्यविदित्युवाच ॥ *Ibid*.3
6. स्थाने भवानेकनराधिप: सन्नकिञ्चनत्वं मखजं व्यनक्ति ।
   पर्यायपीतस्य सुरैर्हिमांशो: कलाक्षय: श्लाघ्यतरो हि वृद्धे: ॥ *Ibid*.16
7. शरीरमात्रेण नरेन्द्र तिष्ठन्नभासि तीर्थप्रतिपादितर्द्धि: ।
   आरण्यकोपात्तफलप्रसूति: स्तम्बेन नीवार इवावशिष्ट: ॥ *Ibid*.15
8. ततो यथावद्विहिताध्वराय तस्मै स्मयावेशविवर्जिताय । *Ibid*.19 ab
9. सामन्तसंभावनयैव धीर: कैलासनाथं तरसा जिगीषु: ॥ *Ibid*.28 cd
10. भक्ति: प्रतीक्ष्येषु कुलोचिता ते पूर्वान्महाभाग तयातिशेषे । *Ibid*.14 ab

एकनराधिप (paramount)[1], वर्णाश्रमाणां गुरु (foremost supporter of *varṇa* and *āśrama*)[2], प्रभुशब्दशेष: (majesty reduced to title only)[3], द्विजराजकान्ति: (splendrous like moon among twice borns)[4], etc. The testing of such an illustrious person who being an abode of wornderful and divine qualities, was merely a formality but it was perhaps necessary for the continuity of these virtues in the future generations. Kautsa, therefore, granted the boon to the king to be blessed with a son inheriting the qualities of his father.[5]

The thread of the brilliant sage Varatantu was very fine and strong and it tied both the king and his disciple with the same knot. It was a test for Kautsa who was also a mine of exceptional virtues as suggested by the adjectives used- उपात्तविद्य: (well-versed in learning)[6] तपोधन (possessor of *tapas* as the only treasure)[7], कुशाग्रबुद्धि: (of sharp intelligence)[8], वर्णी (narrator)[9], वेदविदांवर (foremost among the knowers of Vedas)[10], श्रुतपारदृश्वां (going deep into the Vedic knowledge)[11], समाप्त विद्य: (completing entire education)[12], चतुर्थोऽग्नि (like the fourth fire),[13] श्रुत- प्रकाश (illustrious due to Vedic knowledge)[14], निस्पृहोऽर्थी (detached from worldly gains)[15] सम्यग् विनीय (well disciplined)[16], विद्वान् (scholar or wise)[17] विचक्षण (knowledgeable)[18] महर्षेर्शिष्य: (disciple of

1. *Ibid*. 16, op.cit.
2. ततो यथावद्विहिताध्वराय तस्मै स्मयावेशविवर्जिताय ।
   वर्णाश्रमाणां गुरवे स वर्णी विचक्षण: प्रस्तुतमाचचक्षे ॥ *Ibid*.19
3. सोऽहं सपर्याविधिभाजनेन मत्वा भवन्तं प्रभुशब्दशेषम् । *Ibid*.22 ab
4. इत्थं द्विजेन द्विजराजकान्तिरावेदितो वेदविदां वरेण । *Ibid*. 23 ab
5. *Ibid*. 34, *op.cit*.
6. उपात्तविद्यो गुरुदक्षिणार्थी कौत्स: प्रपेदे वरतन्तुशिष्य: । *Ibid*.1 cd
7. *Ibid*.3, *op.cit*.
8. *Ibid*. 4, *op.cit*.
9. *Ibid*. 19, *op.cit*.
10. *Ibid*. 23, *op.cit*.
11. गुर्वर्थमर्थी श्रुतपारदृश्वा रघो: सकाशादनवाप्य कामम् । *Ibid*. 24 ab
12. *Ibid*. 2, *op.cit*.
13. स त्वं प्रशस्ते महिते मदीये वसंश्चतुर्थोऽग्निरिवाग्न्यगारे । *Ibid*. 25 ab
14. *Ibid*.2, *op.cit*.
15. जनस्य साकेतनिवासिनस्तौ द्वावप्यभूतामभिनन्द्यसत्त्वौ । *Ibid*. 31 ab
16. अपि प्रसन्नेन महर्षिणा त्वं सम्यग्विनीयानुमतो गृहाय ।
    कालो ह्ययं संक्रमितुं द्वितीयं सर्वोपकारक्षममाश्रमं ते ॥ *Ibid*.10
17. किं वस्तु विद्वन्गुरवे प्रदेयं त्वया कियद्वेति तमन्वयुङ्क्त ॥ *Ibid*.18 cd
18. *Ibid*. 19, op.cit

the great sage)[1], दुर्बलाशः (having feeble hope)[2], अग्रजन्मा (born in first caste)[3], गुरु अर्थमर्थी (desirous of fulfilling his teacher's wishes)[4], द्विज (twice born i.e. *brāhmaṇa*)[5], etc. With these virtues he had attained the status of a *ṛṣi* (seer).

The preceptor although quite satisfied with the service of his student[6], wished to further elevate his status. But before doing so he wanted to test his attitude towards wealth. He, therefore, made a mysterious demand of 14 crores gold coins. The ordinary disciple must have slipped particularly with this rather odd, difficult and mundane demand, not at all befitting the highly respected sage like Varatantu, known for his austerities. Unmindful of the merits and demerits of the angrily uttered words[7] of the master, the student proceeded to find ways and means. When the demand was met by Raghu through divine grace and the gold coins were accumulated in larger number than the actual requirement, he refused to accept a single coin extra. This was really a very hard test for a young student who was preparing to enter his family life[8], which basically depends on earnings. Kautsa emerges victorious of these critical moments of hard test and even in his youth he becomes महर्षि, seer the great[9]. The epithet of *maharṣi* has been used for Kautsa only once and at the most appropriate place and occasion when he has to bless Raghu who himself stands as *rājarṣi* and is able to win over the supernatural powers which is a cause of big surprise even to Kautsa.[10] He bestows boon for an outstanding son in his newly attained status of *maharṣi* and Raghu accepts it with all humility नतपूर्वकाय (bending his

1. एतावदुक्त्वा प्रतियातुकामं शिष्यं महर्षेर्नृपतिर्निषिध्य । *Ibid*.18 ab
2. इत्यर्घ्यपात्रानुमितव्ययस्य रघोरुदारामपि गां निशम्य ।
स्वार्थोपपत्तिं प्रति दुर्बलाशस्तमित्यवोचद्वरतन्तुशिष्यः ॥ *Ibid*. 12
3. *Ibid*. 25, *op.cit.*
4. *Ibid*. 24 ab
5. *Ibid*. 23 ab
6. *Ibid*. 20, *op.cit.*
7. *Ibid*. 21, *op.cit.*
8. *Ibid*. 10, *op.cit.*
9. अथोष्ट्रवामीशतवाहितार्थं प्रजेश्वरं प्रीतमना महर्षिः ।
स्पृशन्करेणानतपूर्वकायं सम्प्रस्थितो वाचमुवाच कौत्सः ॥ *Ibid*.32
10. किमत्र चित्रं यदि कामसूर्भूर्वृत्ते स्थितस्याधिपतेः प्रजानाम् ।
अचिन्तनीयस्तु तव प्रभावो मनीषितं द्यौरपि येन दुग्धा ॥ *Ibid*. 33

head).[1] This special regard was all the more justified to be an elevated soul. The question may be asked for the preference for son and not for daughter. Further dissemination of noble conventions of family depended on son only as the daughter after marriage was to join the other family. This is explained by the word *santāna* i.e. continuation.

The melodrama of test was brilliantly played by Varatantu even at the risk of his own name and fame as a great sage was always engaged in *tapaścaryā*. Disregarding the risk of his own glory, he fabricated a strong device by putting an odd demand and then causing the rain of more gold coins. Both Raghu and Kautsa passed this test with distinction and their status was elevated with glory spreading in all directions. Both were held in high esteem with their detached attitude towards the wealth.[2]

It should be interesting to note that most of qualities of Kautsa and Raghu are similar and the epithets or adjectives also lead to the same conclusion. The only difference is that the former is Brāhmaṇa and the latter is *Kṣatriya,* hence some duties and performances may differ as one is *brahmarṣi* and the other is *rājarṣi*. If Kautsa is possessed with the energy and lustre of sun[3] Raghu himself shines like sun.[4] The former is *śrutaprakāśa* (an erudite Vedic scholar), the latter is *yaśasā prakāśa* (glory spreading in all directions[5]). Both are humble and free from pride despite their respective attainments,[6] both are sharp, brilliant and knowledgeable[7], both are embodiment of *tapas*[8] and both have some extraordinary glow and enrgy.[9] But they have yet to achieve something greater and this was managed secretly by the

1. *Ibid*. 32, *op.cit.*
2. *Ibid*. 31, *op.cit.*
3. *Ibid*. 4, *op.cit.*
4. सर्वत्र नो वार्तमवेहि राजन्नाथे कुतस्त्वय्यशुभं प्रजानाम् ।
   सूर्ये तपत्यावरणाय दृष्टेः कल्पेत लोकस्य कथं तमिस्रा ॥ *Ibid*. 13
5. *Ibid*. 2, *op.cit.*
6. *Ibid*. 3,10,19 and 32, *op.cit.*
7. *Ibid*. 3,4,19,20,23 and 24, *op.cit.*
8. *Ibid*. 1,2,3,15,23, *op.cit.*
9. *Ibid*. 24,25 and
   वसिष्ठमन्त्रोक्षणजात्प्रभावदुदन्वदाकाशमहीधरेषु ।
   मरुत्सखस्येव बलाहकस्य गतिर्विजघ्ने न हि तद्रथस्य ॥ *Ibid*. 27

wonderful planning of sage Varatantu. Hence both have to undergo the test simultaneously and they pass with laurels.[1]

When they meet, probably neither of the two recognises the metaphysical grace concealed in each other. With their splendid background they have different targets. While Raghu is busy in giving finishing touches to the *Viśvajit yajña,* Kautsa is eager to meet the fabulous demand of his teacher. In their pre-occupations they did not bother to peep into the depth of the inner spirit. When Raghu came forward to receive Kautsa with earthen pot for want of precious vessels which were already gifted away in charity[2], the latter obviously, felt somewhat dejected.[3] He was not aware of the fact that the king was possessed with mystic powers and the earthen bowl did not reflect his helpless state. On the contrary this could symbolise real essence of earth which is also called *vasundharā* or *vasugarbhā* i.e. containing all wealth in the womb: A *bhūpati* or *kṣitīśa* (master of earth) must be identified through earth and probably for this reason we notice in the opening verse of the fifth canto the use of the word *kṣitīśa*[4]. While all valuables were distributed, the earthen pot was retained and this was indicative of the superiority of earth on other objects which are only the bye-products. This mysticism was ignored by Kautsa although he had the command over all Vedas and other scriptures. This new and strange phenomenon was revealed to him after the rain of gold coins. He realised the metaphysical powers of Raghu as *acintanīya* (incomprehensible).[5] It was probably for this revelation that Kautsa was asked by his preceptor to call on the king.

On the other hand, Raghu realises the importance of the *āśrama* (forest) and enquires about everything in detail. He is also aware of the mystic achievements of sage Varatantu and pays due respect to him. He is not embarrassed in receiving his guest (Kautsa) merely with an earthen vessel as for him the proper procedure and due regard, befitting the situation, are more significant than the means.

---

1. *Ibid.* 31, *op.cit.*
2. *Ibid.* 2, *op.cit.*
3. *Ibid.* 12, 14 and 22, *op.cit.*
4. तमध्वरे विश्वजिति क्षितीशं निःशेषविश्राणितकोशजातम् । *Ibid.*1
5. *Ibid.* 33, *op.cit.*

The secret energies acquired through Vedic hymns had been experienced by Raghu[1] and as such he was on a higher plane. His chariot could move unchecked even on seas, mountains and sky. It was, therefore, justified that a Vedic sage approached the King to witnes the manifestation of the *mantraśakti* (power of hymns). The meeting proved to be a great experience of life for Kautsa.

The rain of gold coins[2] can be differently explained. If one believes in the supernatural powers it was a divine grace or the spiritual force of sage Varatantu as described. Otherwise it hints to the prosperous society when gold was pouring in from different directions and for various reasons. The flourishing trade and commerce must have resulted in plentitude and abundance. The agricultural yield was on top and people accumulated wealth. When the King had donated the entire wealth in charity and was immediately confronted with the problem of arranging the huge amount, the wealthy merchants opened their vaults and came forward to assist. The royal treasury was filled with gold in no time. The subjects realised that the base of the prosperity was the excellent administration of the King and there was no fear of any kind and from any quarter.[3] He was always alert and devoted to the welfare of the people.[4] Bhāmā Shaha placed his wealth at the disposal of Raṇā Pratāpa in the critical circumstances. For the students of numismatics also, the episode provides a fertile ground for research and interpretations. The gold coins of the Gupta rulers who were responsible for the revival of the Vedic traditions, have been found in large number. These are also the specimens of fine artistic workmanship beside being the authentic testimony of the prosperity of the classical and golden age of Indian history. The figure of fourteen crores can also be explained as 14 varieties of gold coins and we do come across a number of varieties of coins issued by a King or a dynasty on different occasions. This will take care of our understanding of counting the huge amount.

---

1. *Ibid.* 27, op.cit.
2. प्रातः प्रयाणाभिमुखाय तस्मै सविस्मयाः कोशगृहे नियुक्ताः ।
   हिरण्मयीं कोशगृहस्य मध्ये वृष्टिं शशंसुः पतितां नभस्तः ॥ *Ibid.*29
3. *Ibid.*13, op.cit.
4. *Ibid.*33, op.cit.

The spiritual or metaphysical attainments find due reflection in the sculptural renderings of early India, particularly in the Gupta age. The happy blend of physical beauty with the inner spirit was the oustanding formula which was invented by the seers of the age and was fructified in art and literature. This was a forceful medium of descent of divinity on earth and Kālidāsa exposes this mystery at several places in his works. The rain of gold coins, as a consequence of excellent conduct of Raghu and grace of Varatantu leads us to the same direction. At the same time it should be remembered that after sitting on the high pedestal of spiritual ecstasy and supermundane stage, the wealth loses its role.

An important point which has remained rather unattended by the commentators and scholars is that against the orthodox view that the Vedas are godly manifestations, the poet opines through that the hymns were composed by the *ṛṣi*-s[1] and Varatantu was the foremost among such sages. The term used is *mantrakṛt* not *mantravid* or *mantradraṣṭā*. No doubt Kālidāsa had great regard for Vedas and he is seen reviving the Vedic culture in his splendid works but he is equally open to new and pragmatic ideas. This outlook has been well pronounced in the famous verse at the beginning of the play *Mālavikāgnimitram*[2].

The episode lays much emphasis on good conduct and pleasing manners. This seems to be the real outcome and impact of the entire education. When the king enquires about the welfare of *guru* Varatantu, the *āśrama* etc. he also wishes to be assured about the pleasing manners of Kautsa who is to shoulder the responsibilities as householder (*gṛhastha*). This expectation seems to be dominating on other virtues[3] and the king himself sets an example by asking a number of questions about the forest and the forestry life.[4] The glimpse of amiable behaviour is seen at several other places also.[5]

---

1. *Ibid*. 4, *op.cit*.
2. पुराणमित्येव न साधु सर्वं न चापि काव्यं नवमित्यवद्यम् ।
   सन्तः परीक्ष्यान्यतरद् भजन्ते मूढः परप्रत्ययनेयबुद्धिः ॥ *Māl*.I.2
3. *Raghuvaṁśam*, V.10,13-16, *op.cit*. and 54.
4. *Ibid*. 6-9
5. *Ibid*. XI.89, VI.53-63 and *Abhijānaśākuntalam*, VIII.1-5.

We are reminded of the earlier tradition through the story of Śvetaketu in the *Chāndogya Upaniṣad* that his father Āruṇi was displeased when he noticed that Śvetaketu was devoid of the basic virtues of education, although he had returned home after completion of his scriptural learning. The essence of pedagogy was the good conduct and it was probably for this reason that the boy was not considered fit for the delivery of the *Brahmajñāna* in the *āśrama*. This big gap was filled in by father Āruṇi himself by narrating a number of similies and also by transforming his son into a well-disciplined person.[1] The good conduct (*śila* or *vinaya*) is considered of great significance in Buddhism and it forms a high place in the earliest Buddhist literature as out of the 'three books (*tripiṭaka*)' one is titled as the *Vinayapiṭaka*.

The episode as described by Kālidāsa in the 5th canto of the *Raghuvaṁśam* paints an excellent picture of the high ideals of the Indian society in the post-Vedic period. It was on the foundation of these high ideals that the castle (*prāsāda*) of Indian culture stands and despite a number of shocks and odds its strength and magnanimity continue to inspire. This is the '*summum bonum*' of Indian culture. In an era of financial scandals and economic crimes and a mad craze for money on top of all ethical values, this episode conveys a rewarding message.

1. *Chāndogya Upaniṣad*, VI.1.2.

Play and Pastimes of India: Gañjīfā the Card play

Ramadevi Shekhar

Sports and games have been part of Indian culture from time immemorial. They have been woven in the web of our life linked up with religious festivities and family functions. Dr. V.Raghavan has given an elaborate account of these in his book *"Festivals Sports and Pastimes of India"*. He enumerates a numbers of sports and games like Acrobatics, Dice-play, Wrestling, Swinging, Ball- playing, Chess-game, Cock-fight, Horse-races, Hunting, Sword- play, Hawking, Water-sports, Mock-fight (ḍanḍa) and *paṭṭikā-krīḍā* or Card-Play.

Games, especially indoor games, have their root in the Vedic literature. The *Kitavasūkta* of the *Ṛgveda* is the first record of dice-play which led Nala to near destruction when he lost his kingdom in the play and later fortunately regained it. And in the case of Kauravas and Pānḍavas, it fires the amibition of the entire Kuru race.

Many such games, engrossing and intricate, proved to have flourished in India for quite a long time. Games have been often indulged into not only to pass the time but also to sharpen the wit, increase the memory, and in some cases, quick mathematical calculations.

These plays and sports have been enumerated as part of the sixty- four arts by Vātsyāyna in *Kāmasūtra*[1]. They are considered as necessary accomplishments of a cultured person. Someśvara's *Mānasollāsa*, the *Śivatattvaratnākara* and such other works classify them under *'Vinoda'* which are *'harṣa, ahetavaḥ'*.

One such game which had caught the attention of not only Indians but people all over the world is the Card-play. It is as engrossing as the dice-play and the Chess-game. It has been proved

1. Kamsutra III.3

by scholars, beyond doubt, that both Dice-play and Chess, have their origin in India. In *'Kāmasūtra'*[1] the term *Paṭṭikā-krīḍa* occurs. Scholars suggest that this may indicate an ancient form of card-play. But it has a variant reading as *Pañjikā-krīḍa* which, according to Dr. V.Raghavan, refers to play with Cowries (खोपडा). Hence the origin of the Card-play, presumed to be Indian, is yet to be proved.

Apart from Dr. Raghavan's note on Card-play in his book referred to above, two articles that have a direct bearing on card-play have been consulted.

(i) Contribution of Mahārāṣṭra to Sanskrit Literature mainly based on rare, little-known, unpublished manuscripts by Prof. S.Y.Wakankar, in the 1999 issue of *Journal of Ananthacarya Indological Institute*.

(ii) An Article titled *"Gañjifa, the Playing cards of India"* by Rudolf von Leyden.

In his paper Prof. Wakankar deals with manuscripts on the two games, Card-play and Chess. He has listed 5 heads that deal with card-play:

1. *"Gañjīfā Khelana-Karma"* this work is available in only one Manuscript at the Bikaner Library. It was composed by a Physician named 'Vīreśwara'. In only nine verses it explains the rules of game of "Gañjīfā"-Card Play.

Prof. Wakankar records that there are many Persian words in that text and the text is very corrupt.

2. *"Gañjīfā Khelanam"* by Giridhara, son of Śaṅkara and grandson of Śiva. In 31 verses it describes the Moghul *gañjīfā'* giving some details of the rules, technical details and the manner of playing. The date of author is unknown.

3. *"Krīḍānidhiḥ"* by Raghunātha surnamed Deva. This work and the author are referred to by 'Dāji Jyotirvid' in his work *"Cetovinoda Kāvyam"* dealing with card-play.

1. *Ibid.* III.3

4. *"Krīḍākauśalyam"* Twentieth chapter of the *Miśrakandaḥ* of the *Bṛahajjotiṣārṇava* composed in Śālivahana śaka 1793 by Harikṛṣṇa, son of Venkatarāma.

'Gañjīfā play' is one of the plays described in this book. it deals in detail about the *"Daśāvatāri gañjīfā"* popular during Peshwa period. In this connection Prof. Wakankar refers to the article by R.v.Leyden referred to above.

5. *"Cetovinoda Kāvyam"* by Dāji Jyotirvid the court- Astrologer of Mahārāja Shahu of Kolhapur (1800-1865 A.D).

In this work card play is described as *'Patrakrīḍa'* of two varietis *'Daśāvatārī* and *Canghkañcana'*. Prof. Wakankar says that this is possibly the best and the most systematic description of *'Daśavatāri Gañjīfā'*. It gives details regarding the beginning of the game, rules and technical details of the game.

While we are able to procure the information about the availability of the rare texts dealing with the origin, development and the art of painting at the back of this Gañjīfā cards are elaboratly dealt with by R.v.Leyden. The following facts called out from his article are given below.

Historical Evolution of the Card-play in India

The History of card-play in India is clear only from the Moghul period. The earliest literary-evidences we have about the use of playing cards in India, is found in the *'Memoirs of Babur'* recorded as on June 1527. The word used for cards here is 'Gañjīfā'. Except the fact that it was a very popular play at his court nothing more is known from this account.

1. The next evidence is obtained from *'Ain-I-Akbari'* written by Abul Fazl Allami. This work describes the card-game as having 144 cards in 12 suits. It further records the fact that Akbar simplifies this game by reducing the number of cards to 96 in eight suits.

2. Since the Sanskrit poem of Giridhara and Vireśvara used the word 'Gañjīfā' which is Persian they must explain the card Game of Persian origin.

3. Cards were introduced in Europe only in the late 14th Century. They came to West from the East either through the crusaders or through Arabs, who used to trade with India.

4. 'It is more likely' says R.von. Leyden "that this 96 card 'Gañjīfā' game is muslim adaptation of Hindu Game which played with similar rules, has ten suits of 12 cards each and 120 Cards in all. The ten suits are named after the ten incarnations of Viṣṇu and carry their symbols. It is also still played in some parts of India and is known under the name "*Daśāvatāra*" although the name *Gañjīfā* is equally applied to it. There is of course no proof that the *Daśāvatāra* Game is older than the 96 cards Gañjīfā game. Yet even in the absence of literary sources we would say that the *Daśāvatāra* game is older and the Muslim Gañjīfā game is a secular adaptation.

5. European playing cards which arrived in India only after 16th century seems to have replaced the 'Gañjīfā cards'.

Variations of the Play

R.v. Leyden divides Indian card games into two. 1. Ten suit *Daśāvatāra* game. 2. Eight suit Gañjīfā. That the name Gañjīfā is applieed to two games. He also says that though there are variations in these two types of games the basic principles remain the same.

Daśāvatāra Game consists of 10 suits of 12 cards each. Each suit is illustrated with one of the *Avatāra*-s of Viṣṇu. There are 10 numerical cards numbered from one to ten along with two more figure cards. One is the *Avatāra,* equal to the king and two Pradhāna or minister are equal to knave. The numerical cards of the first five suits or valued in the ascending order i.e. ten is the highest and one is the lowest. In the last five suits the value of the card is reversed, i.e. ten is the lowest and one is the highest. The leading card is usually *Rāmāvatāra* or *Nṛsimhāhāvatāra*.

R.v. Leyden observes that the sequence and the forms of *Avatāra*-s vary from place to place in the different parts of India.

1. Gañjīfā: "The varieties of the Gañjīfā games are endless; says R.v. Leyden. Most common form is the eight suits with twelve cards each like the *Daśāvatāra* Card game the first ten are numerals and the remaining two are 1 Mīra(king) 2. Vazīra(Minister). There are two

master cards as the *Daśāvatāra* Game, one is in the night and one in the day. The value of the cards also is decided as in the *Daśāvatāra* game.

R.v. Leyden also makes a critical observation that the twelve-suit game mentioned in the *Ain-I-Akbarī* is obviously a similar twelve suit game of *Rāmāyaṇa*, prevalent in Orissa. It also surmises that Akbar's game of 96 cards is also an adaptation of an existing Hindu game.

Art of painting found on the Gañjīfā Cards

There are various types of Gañjīfā Cards found all over India. Sets of Circular-shaped are the oldest types of card. During the Moghul period the cards seem to have been inlaid with silver and gold. R.v. Leyden mentions that an ivory set was seen by him in an advent of British Cards, the shape of the card turned out to be oblong rectangular.

1. "The Delhi Cards" are silver and gold executed: often painted on ivory or tortoise-shell. The paintings are most elaborate and are in Mughul style.

2."The Jaipur cards" are both circular and rectangular, most common sets are made of paper but are of fine finish that they imitate the ivory sets. The figures of Elephants, Horses and Men rendered in these sets and are nicely drawn hiptographs.

3. "The Deccan cards" are mostly round and painted in Decanese style. They are often found as painted leather cards.

4. "The Fathepur Cards" are much similar to Jaipur cards.

5. "The Kashmir Cards" are 'Paperemache'.

The painting on all these cards represent men and women during the time of hunting, wrestling, armoured duels, crescent-Moon, swords, fish, animals, birds.

Often Hindu deities like *Dikpāla*-s, *Rāśi-s* are also represented.

Card painting as a Cottage Industry.

The Miniature paintings have been flourishing in India from the Mughal Period till 1960's according to survey of R.von. Leyden. With the demand of playing cards growing and spreading from the

royal and aristocrats to the common man, the art of painting also developed. Groups of Painter-craftsmen *citrakāra-s* got established in the numerous centers. They produced cards in different styles suiting the taste of different categories of people from different regions.

The Gazetteers of 19th century record a number of places where indigenous cards were made. It was usually produced in a local 'Lacquer Industry'. Hand printed playing cards were protected by a covering of lacquer making them smooth and soft.

When he searched for the makers of playing cards R.v.Leyden met them in places like Sawantwadi (Maharashtra Konkan area), many parts of Sonepur in Orissa, parts of Nirmal, Cuddapah in Andhrapradesh, Mysore, Bankura District in Bishnupur in West Bengal and many parts in Rajasthan and Punjab. Sheopur in Madhya Pradesh also seems to have produced Gañjīfā Cards and they had Maratha customers from Gwalior and Maharashtra. In Kashmir though the art had died out but still many cards made in 'paperemache' intricately painted on both sides were found.

Like most traditional crafts the art of making *Gañjīfā* cards seems to be still alive in a few places of India. Though the article of von. Leyden records that the art was dwindling. However, recently in Madras there was an Exhibition conducted by Dakṣhiṇa Chitra Crafts Foundation displayed these cards as rare art pieces. They were done by a youth from Manglore on a hand made paper with leather finish. The paintings were in Canarese style mixed with Vijayanagara Art. None of the organizers seemed to know the back ground of the art, except the fact that it was a delicate painting work.

It is heartening to know that the art is not completely dead. If Art Institutions like Dakshin Chitra, Lalit Kala Academy and the Government patronize them the revival of art of miniature card painting is not far-away and it can attain its pristine glory which it had enjoyed in the glorious past.

Bhadrakalpāvadāna : A Study

Dr. Soma Basu (Sikder)

Bhadrakalpāvadāna, the text of my study, as evident from its name belongs to the Buddhist Sanskrit narrative literature of the *avadāna* type. This text is written in Newārī script and entirely in verse. Newāri, as we all know, is the language of the Nepālis. "As far as the orthography of the Nepālī language is concerned, the Devanāgarī alphabet, seems to be in use from its very beginning. Though Newāri, was wirtten in as many as nine different scipts, all derived from *Brāhmī,* the Nepālī language was written in *Devanāgarī,* observes Kumar Pradhan in the introduction of his monograph.[1]

In the *avadāna*-s, the Buddha is still treated as a human being accompanied by human followers and preaching to human audiences consisting of monks, nuns and lay folks. All the anecdotes told in the *avadāna*-s consist of three distinct parts of the story of the present (*paccupanna vatthu*). the story of the past (*atīta vatthu*) and the identification (*samādhāna*). They portray the trend of development of some doctrine.

The fact to be noted here is that *avadāna*-s also contain materials identical in all respects with the *Jātaka*-s. The theme of the *Jātaka* tales contains the stores of the previous births in the previous existences of the Buddha. "The *Jātaka* genre is one of the oldest forms of Buddhist writings, because it is enlisted in the traditional list of the nine which later developed in the twelve forms of Buddhist preaching."[2] In the Jātakas, sometimes it can be found that the stories of the previous births of other persons were narrated by the Buddha himself. Again it should also be noted that these are Buddhist narratives which

1. *A History of Nepali Literature,* New Delhi 1984. P.11
2. *cf. Saddharmapuṇḍarīka,* 2.45

indicate themselves as *avadāna*-s in the colophons, are mentioned as *jātaka*-s in other versions.[1]

Bhadrakalpāvadāna is an *avadāna* which contains 37 *jātaka* tales consistng of three afore-mentioned distinct parts, some of the most interesting being the story of the big white elephant which was very fond of its mother or the of Sutasoma, the son of the king Sudāsa by a lioness or the grief of Yaśodhara and others over Buddhas departure or the meeting of the Buddha with the important personalities and the latter's acceptance of his teaching or the meeting of Śuddhodana and the Buddha and the son preaching to his father the *dharma* and the like.

Accordinng to G.P. Malalasekera, the author of the *Encyclopaedia of Buddhism*, "*Bhadrakalpāvadāna* resembles the introductory chapter of the Pāli *Mahāvagga*"[2] But a closer scrutiny of the text reveals that it also contains incidents connected with the Buddha's life which are absent in the Pāli *Mahāvagga*, the example being the story of Yaśodharā and Devadatta where Devadatta, the king's nephew, having been repulsed in his love for Yaśodharā, left no stone unturned to put an end to her life but failed in his attempt only to be imprisoned by the king as the punishment of his failure in achieving the desired job and soon was released on the intercession of Yaśodharā.

Dr. Rajendralal Mitra, in his monograph.[3] has given the description of all the anecdotes told in *Bhadrāvadāna* No. B.40 Hodgson Collection P. 42 and so I am not going to deal with them. I intend to give the detailed description and peculiarities and the problems that arose while handling the manuscript which was consulted by Dr. Mitra while preparing the Catalogue. Fortunately enough, I have the opportunity of handling the same as the Asiatic Soceity of Calcutta preserves it in its manuscript museum which is one of the oldest ones in the country. I refer to it as Ms-A and the other as Ms-B which I was able to procure from the National Archives of Kathmandu, Nepal.

1. Basu, *Ratna Jātaka, Avadānas and Āryaśura's Jātakamālā*: In Journal of the Department of Sanskrit, Calcutta University. 1997.
2. Fascicule 1 the Government of Ceylon, 1966 P. 639. Vol. II
3. The *Buddhist Sanskrit Literature of Nepal*, Calcutta 1882.

Description of Ms-A

Ms-A is well preserved; folios are intact; the total number of folios being 237 excepting the fact that there is some wrong pagination after 174b. It contains thirty four stories with thirteenth chapter being mentioned twice and tweny first chapter missing.

The description of this particular manuscript (B 40. Hodgson Collection) has been given by Dr. R.L. Mitra in his monograph entitled. *The Sanskrit Buddhist Literature of Nepal,* The Asiatic Society of Bengal, Calcutta. 1882 as

'Substance Nepalese paper 15 3/4d by 5 cm Flio 23 (should it be 237) lines on a page 8, extent in *Śloka*-s 7,110, character Newārī, appearence old, verse incorrect.

Beginning - *om namaḥ ratnatrayāya. Natvā śrīmantriratnam tribhavahitakaraṁ sarvalokaikabandhum jitvā kleṣān...*

End-*Ahaṁ hi bhāgavāmśchhāstā śākyamuni babhuttadā. Śrutveti vākyaṁ kathitaṁ jinaṁ na pratyāyayuste sakala nṛpādyaḥ. Pradakṣinīkṛtya padau praṇatvā sambodhicaryā, svābhilaṣinaśca.*

Colophon: *iti śrī bhadrakalpāvadāne śokopaguptasambhāṣaṇe ṣoḍaśoddhāraṇe sutasomajātakam nāmā caturadhikatriṃśatitamaḥ parisamāpataḥ.'*

Each folio contains 7 or 8 lines or a maximum of 9 lines, written on both sides, the first and the last are written on one side. The text commences from 1b. The handwriting is fine, small in size and some folios are doubtlessly written by a second copyist. The oblong shape of the Ms affords room for a large number of letters on each line. The Ms has an average of 65 letters on each line. Page numbers are given on both left hand and right hand side margin of each folio. Right above the page number of the left hand margin is written *bha ka a* from 1b up to 88b and *bha ka da* from 90b up to the end and *bha ka ta* once in 88b. Double vertical strokes are used to indicate punctuation but in some places of the last half, it is indicated by a single vertical line. No principle as such in this regard has been followed in the last half of the text as it seems. The first half of the Ms contains 7 lines in a folio but towards the

end, the number of lines on each folio increases from 7 to 9 lines. After 174b, five folios bear wrong pagination. Should they be 175, 176, 177, 178, 179? One or two lines of the text are not found in the main body of the text which have been inserted in the margin, one example being the colophon itself.

Each chapter has distinct names such as - *iti śrī bhadrakalpāvadāne brahmādistutikṛtam svapurapratyāgamaprasthānam nāma prathmo'dhyāyaḥ* or *iti śrī bhadrakalpāvadāne aśokopagupta sambhāṣaṇa gopātīrthapravartana nāma chaturtho'dhyayaḥ.*

From the arrangement of the chapters it seems that the thirteenth chapter has been mentioned twice thereby omitting the fourteenth chapter. We read the following in 113b - *iti śrī bhadrakalpā-vadāne sabhikasaugata pravrajyāvratacaraṇaparivartanāma trayodaśo'dhyāyaḥ.*

It is also found that after the twentieth chapter comes the twenty-second chapter. In 177a we read the following *iti śrī bhadrakalpāvadāne aśokopaguptasambhāṣṇe bimbisāranarādhipasamāgamaparivartanāma viṃśatitamodhyāyaḥ* and in 188a we read as *iti śrī bhadrakalpāvadāne aśokopaguptasambhāṣaṇe ānandapravrajyācaraṇajetavanavihāranirmmitirnāma dvāviṁśatitamodhyāyaḥ.*

In the twenty fifth chapter, the name of the text has been mentioned as *Bhadrakalpābhidhāvadāna* and unlike other chapters the word *adhyāyaḥ* has been omitted at the end of the line e.g. in 211a we read

iti śrī bhadrakalpābhidhāvadāne mātripoṣahastijātakaparivarto nāma pañcaviṃśatitamaḥ

The twenty fourth and twenty sixth chapters end abruptly as we read in 203a .....*pravrajyācaraṇo nāma caturviṃsā* and in 216b we read as ---- *ekaśṛṅgamuninalinīkāśyakanyājātaparivartanāma ṣaṣṭhaviṃśā.*

In 237a we read as---*sutasomajātakam nāmā caturadhikatriiṃśatitamo parisamāptaḥ.* Thus it gives the impression of a gap of chapters from 27 to 33.

A number of spelling irregularities can be found in the lines *Aśokopagupta* or *saptadaśo'dhyāyaḥ* in 156a in place of *saptadaśo'dhyāyaḥ* or *bhadrakalpāvadāne aśokoguptasambhāṣaṇe* in 237a in place of *bhadrakalpāvadāne aśoko guptasambhāṣaṇe.*

From, the Ms itself it can be seen that the first copyist who wrote the bulk of the text was most probably a learned man who understood what he copied as there are less number of errors, gaps and careless mistakes. The second copyist, however, was not a very good scribe with a slightly ornamented handwirting and a remarkable style of writing, which caused the transcription work quite difficult and time-consuming. For example, at the beginning and the end of particular lines signs like 'or' are used; vide 204a, 219a or 218b; His '*na*', '*ra*', '*va*' are almost alike and there is no difference in *dbha, dga, śra, śru* etc. in his style of handwriting.

The occasional marginal and interlinear corrections are, doubtless, done by the same hand. Neither the beginning, nor the end nor the colophon of the Ms-A contains the date or the name of the author. Hence to determine the date of the author of particular Ms is something to be taken up for research.

Peculiarities as found in Ms-A

Irregular reduplication of consonant after the consonant 'r' e.g. *saddharmmāmṛtam*

Class nasals are irregularly substituted by *anusvāra* e.g. *samāmaṁtrya* in 181a in place of *samāmantrya* or *saṁpaśyannevam* in 180b in place of *sampaśyannevam.*

Instances of double nasalisation can be found e.g. in 168b we read *dharmanmarhanti* or in 2a we read *pūrnnāmanorathaḥ.*

Sometimes there can be found unnecessary additional consonants creating confusion e.g. in 164a we read *bhagavanbhasayañjajagat* in place of *bhagavanbhāsayañjagat.*

Unnecessary *āgama* of sibilant can be found occasionally e.g. we read the following *apekṣante ścharante* in place of *apekṣante charante*

Wrong use of *visarga* can be seen in 222b *yati yasyaḥ* in place *yati yasya* or in 214b *kṣītiśaḥ stasmai* in place of *ksitīśas tasmai*

In certain cases, the Ms contains missing syllables and nowhere in the folio have they been supplied, e.g. in 147 we read *sarvadravyam prāsthāpayā,* or in 167b *mañlavādyanirghoṣam* or in 195q a'194a *evaṁ satyaṁ proktvā* or *iti tatkathitam śru kāśyapāntaprabodhitaḥ*. In the first case the correct form would be *prāsthāpayā[māsa]*, the second *mañ[ga]lavādyanirghoṣam* , the third *satyami[ti] proktvā* whereas the last would be *itit tatkathitaṁ śru[tvā] kāśyapānta prabodhitaḥ.*

Sometimes missing syllables have been supplied in the top margins as in the case of 152, the 20th syllable has been erased neatly and the corrected form *'ya'* has been supplied in the top margin as *'ya'* 3. In another instance *'prasādasya'* 3 has been supplied at the top of the margin while a mark like *'u'* has been put on the top of the particular word where the desired word is to be supplied e.g. *sambuddhasya.*

Sometimes missing letters or syllables are put right above the particular letter where it is missing, e.g. in the phrase *sarve lokā,* the *visarga* is put just above *'ka'*. A similar case is seen in 221b where in the word *simghani,* the *I-kāra* is put just above *'gha'* to make it *'simghini'*.

Again sometimes certain signs like has been used on a particular letter to substitute it by another letter, e.g. to turn *'sa'* into *'ṣa'*; *'na'* into *'ṇa'* in case of *sasta, maudgalyāyaṇa*. It may be pointed out here that this may have also been done by any subsequent reader.

Mostly the sign of u in conjunction is added at the bottom (e.g. *muda* मु), but sometimes at the side of particular letters (e.g. *hū* हू).

Ms-A carries matters existing in its textual body; the same has been rejected either by pen, through process or by blackening the particular letter. Occasionally letters, which are redundant for the text have been neatly erased or two small vertical lines have been added on the top of the letter or word to be deleted, e.g. *ma.*

Close resemblance of certain letters typical to Newari is a characterstic feature of MS-A e.g. *ha* and *dbha bha* and *ta* *na, cha, ra* etc. look alike.

The expressions like *mudā* and *śāstā* are found in abundance in the whole body of the text.

Occasional repetition of words, phrases, even long sentences can be found mostly in the second half of the Ms, e.g. in 187a we read as *sa* and *sa ānanda.....,* in 163b *samupa samupāsarat...,* in 170a *saṃkalpyatānsarvānpradadau mudā. Tān sarvān pradadau mudā....,* in 171b *sambuddhaḥ śramaṇaḥ śramaṇaḥ śāstā kāśyapaḥ..* etc. Two consecutive lines have been repeated (in 163b) excepting a slight change in a particular place (e.g. *tatrataraḥ,* changed into *tatrāmatare* and *sarve te bhrātaro* changed into *sarve bhrātaraḥ*). 172a line 2 repeats the previous line i.e. 172a line 1, 172b line 3 the previous line i.e. 172b line 2, 177b line 7 repeats 177b line 5 dropping the phrase *sarveṣām vedaśāstrāṇi.* In 192a lines 2-3, 192 b line 1 192a line 6, linear repetitions can be found.

After collating, it is found that copying seems to be disrupted as the Ms. ends abruptly; the 24th chapter is half written (*caturviṃśā.* 203b-9). But the text continues and ends in 34th chapter with the story of *sutasoma* but collation reveals a gap of 11 chapters as Ms-A contains 26 legends while Ms.B from Nepal contains 37 chapters.

Ms.A has distinct sign of change in hand-writing from 87b-90a. It is interesting to note that the scribe has an ornamented type of hand-writing and used the peculiarities of the *Śāradā* script where the sign of *'halanta'* is put on the top of the concerned syllable (89a or the 90a). Also he writes many syllables using a different graph eg. a.

Ms.A has different graph for the same ligature in the same folio eg. *ddha* in 95b (1-3).

It puts certain sign on top of particular syllable, (1) most probably to turn them to another syllable eg. to change *sa* to *śa, na* to *ṇa, ra* to *la* etc. (2) to make a long syllable a short one or vice-versa eg. *nāśayantī* to *nāśayanti.*

It uses mark of deletion in all possible ways.

It contains certain graphs very similar to the *Devanāgarī* script eg. *dya* in 124a (1)

It mentions the river Sarasvatī (28b-4), *Vaḍavāgni* (75-1) besides the names of other Puranic deities. Most interestingly,it mentions *lipicarcā* and study of grammar and encyclopaedia (*vyākaraṇa* and *koṣa*) thereby indicating the fact that like other *Śāstra*-s the practice of *lipi* was much in vogue (114b, 127a). We know that in Kālidāsa's *Kumārasambhava* there are certain verses where *lipi* and its use and practice are eulogized beautifully.

Lastly, to conclude, a few points of excellence should be observed with reference to the text. There can be found excellent use of alliteration in the text, e.g. in 5a we read the following *tridhātuṁ vidhātuṁ surakṣām virakṣām sudakṣam sukakṣātsujātam sudātam* ...or *name siti vyamjayrlasaddeham geham jāne snehavantam vane gehavantam* or in 6b *bhajāmi bhavyabhāvukam bhava svabhāvabhedakaṁ subodhi vaibhavdbhavam subhādrikaṁ subhāmgikam* or in 7a *bhavaughabh,ārabheditum babhāra bodhibhārakam subhadrabhānubhāsvaram subh,āvinam subhāvaham.*

Praises of rivers, puranic deities can be found in the text as we read in 168a *iyam bhāgirathī gaṅgā sarvatīrthavarottamā;* in 5b *mūrdhajam śaṅkaram tathā* in 8b *śakrādayāḥ lokapālāḥ....,* *brahmādikān devānāha śrīśrighanojinaḥ....*

The text contains profuse reference of Buddhist philosophical thought as we read in 169a - *samādhidhāraṇīvidyā sarvaśāstrādhipeśvarāḥ* or in 172b *āryāsatyaṁ samārabhya saddharmmaṁ samupādiśat* or in 168a *kasya nāsti bhave mṛtyurjātasya maraṇam dhruvam* or in 6a *tato kṣāntivratam dhṛtvā vīryyadhyānam samācara kṣāntyā samam tapo nāsti krodhasamo ripustathā. Na cā dveṣasamaṁ pāpo na ca kṣāntisamaṁ śubham.*

Buddhist technical terms impregnated with high philosophical thought are interespersed all over the body of the text e.g. *daśapāramitā āryāṣṭāngikamārga, caturthāśrama, triratnaśaraṇam, caturbrahmavihāriṇā, traidhātulokam, sambodhicharyā, apavarggasetu, daśakauśalikam, mātṛacaryā, pitṛcaryā* and the like.

A note on the problems in handling MS-A

The Asiatic Society, Calcutta preserves a manuscript of *BHADRAKALPĀVADĀNA* consulted by Dr. R.L. Mitra which we call MS-A The aforementioned scholar's monograph the *Sanskrit Buddhist Literature of Nepal* shows an entry like the following.

No. B 40 Substance Nepalese paper 15 3/4 *5 inch; folio 23; lines on a page 8; extent in *śloka*-s 7,110; character *newārī*; appearance old, verse incorrect. (p. 42.)

Actually on closer scrutiny this Ms. A is seen to consist of 237 folios and not 23. However, it may be taken to be an instance of serious printer's Devil at work. At his first encounter with the original Ms-A the reader mentally pre-disposed of the existence of 23 folios, is likely to be rather confused to find instead a larger work

Dr. Mitra also errs in saying that the number of stories contained is thirty-four while actually there are twenty-six. MS- A goes on to the twentieth chapter uninterrupted; even the course is faulted by a further error in that the thirteenth chapter is mentioned twice. Surely it can be surmised as the fault of the scribe as the second one can easily be fourteenth chapter with no discrepancy creeping in as the text runs as smoothly as before.

But it is not the end of the reader's ,trouble. While going through the MS-A he finds the twenty-first chapter missing, twenty, twenty-second to twenty sixth chapter one after another as they should be, then the thirty fourth swims into his ken abruptly.

As the Ms-A is the collection of short disconnected legends of independent nature, it is not easy to detect any striking gap in the flow of the material. Moreover, pagination after the twenty sixth chapter is continuous without any omission, as we see in 203a- *ekaśṛṅgamuni nalinikāśyakanyā jātaparivartto nāma ṣaṣṭhaviṁśa.*

Again in 237a we have

Ṣoḍaśoddhāraṇe sutasomajātakam nāma caturadhika triṁśatitamaḥ parisamāptaḥ. thus as many as eight legends are found missing from the contents of Ms-A

With regard to the enumeration of chapters, we come across other kinds of errors; eg. intermingling of the contens of the chapters, eg. the story of Yośodevī has been mentioned as containing the second chapter whereas actually it happens in the fifteenth chapter of the Ms-A.

Hurry and carelessness may have caused (we cannot but preume) this type of confusion in counting the chapters; the thirty second chapter is taken into account twice (i.e. 13-32; 32-34) and it is also surprising that while actually the manuscript has thirty fourth chapter creeping in abruptly after the twenty sixth chapter, how Dr. Mitra describes the contents of the twenty- seventh chapter to thirty-second chapter!

The original manuscript does not contain any colophon but Dr. Mitra presents the colophon of the thirty fourth chapter for the colophon of the manuscript itself.

There is no denying the immense value of the pioneering work by Dr. Mitra in the field of cataloguing the manuscript, he did not find leisure to point out the discrepancies in the original manuscript. The fruit of many years' hard labour, *The Sanskrit Buddhist Literature of Nepal*, let me most humbly and due respect to that great scholar, submit that the Ms worked on by him and referred as B-40 in his monograph, may not be the same as original Ms-A although the book begins and ends with the same words.

Would it be too stupid to surmise that errors detected were not originally there, but crept in later to cover up interpolation/tampering/stealing by later unworthy prying eyes?

Description of MS-B

Besides the Ms. preserved in the Asiatic Society, Calcutta, of the Buddhist Sanskrit text *BHADRAKALPĀVADĀNA*, another of the same text has been procured from the National Archives, Kathmandu, Nepal

Ms. B. is written in *Newārī* script and entirely in verse, the total number of folios are 470; the subject to which it belongs is *Buddhamāhātmya*; folios are well-preserved and intact. Handwriting

is small, fine and consistent and seems to be written by a single scribe as there can be found very few scribal variations. Page numbers are written only at the right-hand side margin of each folio.

Ms-B starts from 1b with a *manglācarana* which runs as follows:

OM NAMO RATNATRAYĀYA. NATVĀ ŚRĪ MANTRIRATNAM TRIBHAVAHITAKARAM SARVALOKAIKABANDHUM JITVĀ KLESĀN SAMARĀNMARAPĀDADADAM...-

Ms-B ends with:

ITI ŚRĪ CAITYAPRAŚAṀSĀ.

The colophon contains in 438b which runs as follows:

NEPĀLA SAMPADĀKHYE KUNAVANAVAYUTE ŚRĀVANE ŚUKRAPAKṢE. PAÑCAMYĀM VAIŚVADEVE PARIDYAKE SAHITE BHĀNUPUTRASYA, VĀRE. VRIKṢĀDYE MŪLAKĀNTO KHALU SUCIHARAM ŚRĪRGURORBHAKTIYUKTAH. PŪRNNĀNANDETI NĀMA SAMALIKHADAMALAM BHADRAKALPĀVADĀNAM. ŚUBHA SAMVAT 901 ŚRĀVANAMĀSAYĀ....

From the colophon, it is found that Ms-B was written by Purnānanda in *Nepal Saṁvat* 901 on the day of Bhānuputra i.e. on Saturday in the month of *Śrāvaṇa.*

Ms-B contains 37 legends, each having distinct colophons at the end of each chapter. Number of lines on a folio is normally 7 with the exception of certain folios containing 2 lines as we see in 283a; 3 lines in 100b, 470; 5 lines in 350a; 6 lines in 99a, 199a, 250b and 8 lines in 373a, 413b. Each line contains +60 syllables. Towards the end of the Ms. there can be found definite signs of wrong pagination. After 468a, comes 462b and continues till 470b where the Ms-B ends with *CAITYAPRAŚAMŚĀ..* 468a ends with *ITTYĀKARṆYA SAMU* and 462b starts with *SAMUTSUKAḤ INDRAPRIṢṬHAḤ* etc. In 223a and 223b there is a description of various forms that the Tathāgata assumed. Here are some excerpts. For example *tatopyāntarhitaḥ siṁho bhutvā carecca paścime, tatophyāntarhito bhutvā mahākāyaḥ khagādhipaḥ. Evaṁ nānāvidhaṁ rūpam dhṛtvā babhrāma sarvataḥ. Evaṁ devādhīpo bhūtvā prācyām diśi samāśrayet etc.*

Ms-B contains corrections by different hands with different styles, of which some are legible and seem to have been done by later reader while some are totally illegible. Use of *avagraha* in wrong places (224a-1) is frequently done and rarely in correct places (224a-3) Regarding the arrangements of chapters it can be said that Ms-B is well-organized under 37 chapters excepting the fact that chapter 31 is missing and chapter 33 is duplicated (cf. 375a & 383a). Ms-B gives numerically the chapter number regularly at the end of the particular colophon, one exception being chapter 35 where the colophon does not contain the chapter number textually but only numerically as we find in 413b....*SAṀCARAṆO NĀMA*. 35. Same is the case with chapter 34 as we see in 407b: *SUTASOMAJĀTAKAM NĀMA CATU* 34.

375a & 382a show the same numerical figure at the end of both the colophons as we see :....*MĀTṚPOSA HASTIJĀTAKAM PARIVARTTO NĀMA....TRIṀŚATITAMO'DHYĀYA* and *KĀSYAKANYĀJĀTA PARIVARNĀMRA TRIṀŚATITAMODDHYĀYAḤ*. In case of ch. 29, the numerical figure has been given both at the beginning and at the end of the colophon (261b).

At the end of certain chapters, the colophons contain ŚUBHA as we see in the colophon of chapter 34(381b-rather chapter 33, 365b) and *SAMĀPTA* as we see in the colophon of chapter 38 (438a).

In between chapter 30 &32 (i.e. from 279b, 365b) the text runs without any division into chapters, thus chapter 31 is missed out. It is interesting to note that in most of the cases, the first half of the line containing the colophon of the chapters has been crossed by pen-through process (eg. 423a, 438a etc.).

A lot of spelling irregularities can be detected in Ms-B, some of which have been corrected occasionally and many others are left out as they are. One typical way of correcting wrong spelling is by putting numbers 1,2 right on the top of the particular syllables as we see in 279b, 6 i.e. the colophon of chapter. 30 where 2 and 1 on the top of *DHA* and *SU* have been put to indicate their proper order in which they should appear to give the spelling the expected form. Thus *Dhasun* becomes *Sudhan*. Other method of correcting

textual matter are by putting dots. (cf. 250b) or small vertical lines on the top of the syllables to be omitted.

In many folios extra lines and phrases, long as well as short, have been added as we find in 290b, 319b, 329a, 455b (long phrases) and in 177b, 178a, 301b, 468a (extra lines). Handwriting in these cases seems to be different occasionally. Sometimes the way in which matter is inserted in the body of the text is very illegible and haphazard, as we find in 89a. It is quite difficult to determine the insertion - points indicating mark has not been put in all the cases, exception being 86a etc. Sometimes the sign of *Ekāra* is given in *DEVNĀGARĪ* style as we see in 45b, 7 and 46a, 1.

Sanskrit : A Living Language

Dr. Rajalakshmi Srinivasan

Sanskrit has never been a regional language confined to a small geographical area or nation but it is a language which has been spread throughout the world and hence can be called a world classical language. Just as in any sphere, an activity or thing which is with profoundness, depth, scholarship and being of high order and near perfect quality and attributes is not easily taken to or relished by the commoners or masses and requires careful cultivation of a subtle discerning taste to be able to appreciate and relish the attributes and profoundness, so also the majesty, depth and sheer grandeur of the language, Sanskrit, which has seen its ravages of time and yet stands out as a beacon light in the literary arena, has not become a very popular language with the masses in so far as day today communication goes.

The language has retained its form and structure right from the days of Vālmīki to date with hardly any difference. Being most ancient language, it contains great masterpieces, most of which are not ephemeral and transient but, delve on profound subjectives of not external achievements but internal depths of happiness and peace. The Āyurveda, which is considered a part of Vedas talks of more about the prescriptions for longevity and better quality of living rather than mere cure and diagnosis of various diseases. So, the language is a tool for uplifting the self to higher, pristine echelons of life and inner developments which are eternal and not for worldly enjoyments and pleasures which are not going to give lasting happiness.

So to benchmark and convert this language and make it fit into our current day perception of a living language may not be possible, but in reality, is an ever living language.

Let us define what is a language? The dictionary meaning of language is "human and non-instinctive method of communicating ideas, feelings and desires by means of systems of sound symbols". Language is a mode of communication providing valuable knowledge and information to facilitate meaningful interaction. It can be either oral or written. 'Living' means keeping alive, of yearning what is needed for life. As an adjective it means 'now existent, living language is one within the memory of people now alive'.

Sanskrit having numerous classics and compositions is certainly kept alive with an unchanging link between the ancient and modern times not only from the cultural devotional or heritage point of view but also the style of language.

Since it is a rich source of invaluable material on 'how to lead a peaceful and happy life' without stress and tensions, it complies with the definition of yearning what is needed for life. Even today, all types of literary works are produced in Sanskrit like *Gadya, Padya* and *Campū*, on topics like science, history, politics, poetics, social issues, economics related themes. But as it spreads from Kashmir to KanyaKumari and Kutch to Arunachal, one cannot assess how many publications are released, how many of them are reading and enjoying those compositions, and taking advantages of those compositions for their present living. Added to that so many foreigners are also enamoured of our culture, heritage, ancient architecture and medicines as also astronomy, astrology, etc. that they publish literatures drawing from or taking the essence from these ancient Sanskrit writings.

The recent cutting from the popular daily newspaper may suffice to show the importance of Sanskrit studies in modern times- 'Vedas-linked studies fetch jobs abroad'.

India Government in the Constitution has accepted Sanskrit as an acknowledged source to be followed by other languages in the area of technical word - formation or word - coining. Article 351 emphasises this. The modern technical and scientific words, which are naturally not available in any language have to be coined for common usage. This is to be done either from the existing language or if that is not possible, it is to be specially coined from Sanskrit only. This is an evidence to show that Sanskrit is widely spread and

accepted throughout India. So there is no need for us here to emphasise that it is a living language.

In India itself we have innumerable institutions either in Universities or in private associations, where not only the Sanskrit Research Work is carried out but many valuable manuscripts are preserved, collated and published. It is not an exaggeration to express whether we, the Sanskrit scholars of modern times, are aware of all these activities. Some ancient non-available books are also reprinted and are circulated. So many yearly, quarterly, monthly magazines are also published. Our first and foremost aim is to collect all these private, public institutions under one banner and collect all the publications done in the last century. It will not be a wonder if the number of publications thus collected outwit the number of publications done in other so - called living and flourishing languages.

The next point to be discussed is about the pedagogy of Sanskrit learning. The teaching method of Sanskrit has not taken any modification or change so as to cater to the needs of the day. The same old way of teaching through *śabda*-s, declensions and conjugations, tenses and moods, etc. prevails even now. Though it is a much appreciated and perfect way of pedagogy, it seems to be a boredom, and an uninteresting and stereo-typed way of teaching. The students feel that it is not having the approaches and the study materials like all other languages, which are very creative, attractive and easy to learn with in a short time without any mugging, sportively and quickly and is very useful for the modern times. In this modern computer era, the teaching method should be very analytical, crisp and catchy. Sanskrit teaching can also be brought in that manner, without much effort. Sanskrit language contains some scope to be used and taught from the ancient Vedic times to this computer era, having linguistic analytical base in multifarious ways. Only an intelligent method of teaching may make the language learning easy in a short time. A few suggestions can help to form a new way for teaching:-

The syllabus for the students of Sanskrit has to be remodelled. Sanskrit being a universal language, it is mastered not only for bread and butter but for many other purposes also. So curriculum in schools and colleges can be of different topics and contents catering to different

branches of study topics and grammar covered for that purposes. While making the language learning process in a short and easy way, it should be borne in mind that this particular language has to retain the original form so as to enable the student read and understand the heaps of manuscripts which are kept unearthed containing a vast information and knowledge.

1. Select the common words which are found in different regional languages and in Sanskrit, use those words in that particular state or region while prescribing the syllabus for the Sanskrit study.

2. Sanskrit can be taught through the regional scripts (transliteration) in which the correct pronunciation can be known. Here the Sanskrit language remains the same. Only the script will be different.

3. Commercial and technical words have to be collected and be given separately.

4. Medical terms, symptoms of diseases and the medicines, as well as the basic chemical names can be selected and introduced in the curriculum.

5. More and more stories and dramas have to be written in a simple style having modern thoughts and mirroring the social problems. This will be attractive to the readers and will pave the way for the propagation of the language.

6. Picture reading, story telling, :,

7. Viva

8. Sanskrit medium

9. Activities-make sentences, dramas, commentaries advertisements etc.

Traditional Sanskrit Theatre and the Post-modern Theatre

Prof. Kamalesha Datta Tripathi

Impact of *Nāṭyaśāstra* and Traditional Theatre on Contemporary Theatre-Practice

The impact of the *Nāṭyaśāstra* and traditional theatre, including that of Sanskrit theatre, is most pronounced on the contemporary theatre practice. The flexibility of the "Performance Text", giving room to the introduction of a single narrator or of a number of narrators and singers, has given theatremen immense scope for *'vācika'*, as an experiment with themes and techniques from the Sanskrit and folk theatre. New modes of speech, recitation, narration and songs have evolved in order to break the linear, naturalistic speech. The fusion of the Greek 'Chorus' with traditional *'Sūtradhāra'* and 'Narrator' has also occurred.

Early Greek theatre was no more than a dancing circle marked out around an altar. This altar "stood in the centre of that circle, called orchestra, round which the spectators grouped themselves leaving a wedge-shaped space open for chorus of Dionysus priests to come in procession from the nearby temple to the altar in order to worship and perform."

"The Dionysiac cult evoked ecstatic rapture in which the participants felt themselves transformed into other beings such as satyrs and meanads. The dithrambic songs evoked happenings of ancient times. When singing reached the maximum of intensity the vision in the song was transferred to the auditorium."

'Sūtradhāra' and the *'vācika'* of the contemporary theatre serve a function similar to that of greek 'Chorus'. The evocation of 'ecstatic

rapture' approaches (but never quite reaches) the *'Rasa'* experience. Nevertheless, this fusion of *'Sūtradhāra'* and Chorus is here to stay.

The group of actors have yet another function. They are usually trained not only in recitation and music, but also in basic dance movements and *'abhinaya'*. They are, therefore, capable to create the environment and the situations, and to express inner emotive states of the characters. Sometimes they function as actors and sometimes as characters. This flexibility and fluidity bring the contemporary theatre close to improvisational and imaginative *'abhinaya'* of the *Nāṭyaśāstric* tradition. The major difference is that in Sanskrit theatre such performance is given by each actor, whereas in modern theatre it is almost entirely confined to 'Chorus'. From Tanvir to Raina, a number of other directors, including Bansi Kaul, Karanth, Panikkar and Ratan Thiyam have had recourse to this device in different degrees and in various styles and forms.

"Proscenium theatre is a closed and condemned space", once observed Raina, whereas Sanskrit theatre has given a new vision of the use of the horizontal theatre-space. The deep study of *"Kutambalam"* which has been carried out in the light of the *NŚ* by veteran scholars and theatre personalities like Govardhan Panchal has recreated a new understanding of theatre-space in keeping with the mutilevel, multi-zonal and flexible space taught in the chapter on *'Prekṣāgṛha'* and *'Kakṣyā-vibhāga'* of the *NŚ*. Shanta Gandhi, Panchal, Vijaya Mehta and Kamalesh Datta Tripathi alongwith Prem Lata Sharma and Vasudeva Smarta have utilized the *'Nāṭyaśāstric* stage' in the performance of Sanskrit plays in the original or in translation. Other directors have followed the principle without bothering to create replica of *Nāṭyaśāstric* stage.

The use of the minimal of the *Nāṭyaśāstric āṅgika*, especially *'hasta*-s', in order to evolve a codified corporeal language to stage a Sanskrit drama may be seen in the productions of Shanta Gandhi and Pancal. They have assimilated the highly codified *Nāṭyaśāstric āṅgika* for the specific purpose of successfully presenting Sanskrit plays.

Panikkar, Pillai, and Ramanujan have accomplished the same effects by exploiting the theatrical forms of their respective regions.

Besides, remarkable experiments have been made to envole a new theatre music for plays in general and Sanskrit plays, in particular by Karanth, Panikkar, Ratanthiyam, Chandavarkar, and a number of other directors and eminent music directors.

A large number of dance artists and exponents of different classical dance forms have presented Sanskrit plays through the medium of opera. Such experiments may open a new direction of the contemporary theatre activity.

A shift from the naturalistic pseudo-realistic representation, in order to create an illusion of the real, to the suggestive and imaginative depiction of the environment and the inner emotive states through *āṅgika*, and *sāttvikābhinaya*, lies at the very core of the modern theatre experimentation. The tools and devices, mentioned previously, were meant for delineating the *'bhāva-*s', *'vibhāva-*s', in evoking *'rasa'*. A number of tools and devices have been derived from Sanskrit and traditional folk theatre for the contemporary theatre to depict the situations and emotive states.

Traditional *'Nāṭya'* and Modern Theatre

As noticed earlier, no distinction of *'nāṭya'* and *'nṛtya'* is discernible in the *NŚ*. However, the difference between *'nāṭya'* and *'nṛtta'* is based on their relation to the 'written' or orally floating performance script. *'Nāṭya'* and *'nṛtya'* artistically communicate the poetic meaning, whereas *'nṛtta'* is pure dance, reflecting the joy of ordinary life. This is how Abhinava distinguished *'nāṭya'* from *'nṛtta'*-*'nāṭya'* as *'abhinaya'* encopasses its four components beginning with *'āṇgika'* and the different elements such as *Vṛtti*-s, *Dharmī*-s, *Ātodaya* and *Gāna*. Such a play offers an aesthetic experience known as *'Rasa'*. An understanding of the relationship between man and man, man and universe, and the consequent insight into life—all follow the *'rasa* experience'. In other words Sanskrit drama offers an integral *'Rasa'* experience through the delineation of the *'vibhāva-*s', *'bhāva-*s', etc. At the same time it gives *'vyutpatti'* (understanding, insight) into *'artha'* *'kāma'* and *'dharma'*. The *'rasa'* experience is the ultimate goal of theatre. It takes the spectator from life's fragmentary episodes to a holistic experience without ever escaping from life.

Modern theatre, on the other hand, is mainly a theatre of 'an understanding' and 'awareness' of the social reality and deeper human psyche with the objective of providing such an 'understanding' to the modern spectator as is aimed at in contemporary performances. *'Rasa'* may be subordinately present or altogether absent. These modern performances require adaptations of the performing script of traditional Sanskrit plays or their new translations. In order to relate it to contemporary reality, a modern theatre director will often try to interpret a traditional play by highlighting a particular point or an aspect of the textual meaning, or by introducing an altogether new meaning into it. An interpretation of the performance script through plot-analysis was also popular among the old commentators, pre-medieval Sanskrit critics, like Kuntaka in his *'Vakroktijivita'* analyzed the plot of a number of plays, highlighting points and junctures of the plot from the point of view of *'vakrokti'* and the *'rasa'* experience, as well as the beauty of the plot construction. The hermeneutics of traditional theatre does not require any alteration or adaptation of the written text, as is experienced in traditional performances of *Kuḍiyattam*.

The modern director tries to offer an experience of the entire script,'the *Prabandhārtha'* within the limited time of two or three hours, whereas a traditional artist would not fall prey to such a constraint, utilizing several days if the play requiresd it. This elaboration of the performance has attracted the attention of even traditional critics. *'Naṭāṅkuśa'*, a treatise of 16th century, criticises the *Kuḍiyattam* performance from this point of view. Nevertheless, very often the *'bhāvānukīrtana'*-oriented, and the *'rasa'*-evocative dramas have been turned into plays simply meant for understanding the 'realities' of life in contemporary theatre, while traditional forms mostly remain *'rasa'*-oriented. This conflicting approach in two different views of the universe and of theatre, one from the Ancient India, and one from the Western perspective.

Identity of Indian Theatre : The Challenge

As an art-form, theatre is the only medium which tries to resolve the challenge of finding its artistic and aesthetic identity. There cannot be any readymade or instant answer to such problems. It is

certain that Indian theatre must achieve its 'identity' by responding to Sanskrit and traditional forms or the genius of Indian theatre will risk being lost in oblivion. The renewed challenges of the Post-modern, unipolar world demand a deeper reflection on the problem.

Contemporary Indian theatre's closeness to traditional theatre is not only important from the angle of obtaining its identity, but from the point of view of providing it a perennial source for discovering even newer forms for experimentation and innovation. Traditional, folk, tribal, and classical theatre forms must not only be preserved, but also they must be allowed to grow, for they have never emerged in their genuine and vital relationship with Indian reality and have exhausted their power of innovation. An interaction between such a rich and vibrating tradition and the modern Indian theatre would culminate in the emergence of a powerful and meaningful modern Indian theatre. Such an interaction is vital for another reason. Modern Indian theatre has to answer the question of its relationship with ethnic theatre and forge its bonds with Pan-Asian theatre.

The Sanskrit theatre tradition answered this question in its own way and in its own time. A meaningful dialogue between the classical and folk theatre streams has always existed in India. They have strengthened each other creatively. Moreover, the Sanskrit theatre tradition could establish certain fruitful bonds with the theatre tradition of Central Asia, South East Asia, and Far East. Inclinations of modern Indian Theatre towards traditional Indian theatre could pave the way for more creative interaction with traditional Pan-Asian Theatre. Although theatre is facing a menacing threat from the electronic media today, there is a possibility and a creative need for preserving Indian theatre and its identity. The answer lies in a deeper relation in the country. The strength derived from such an interaction will enable India to interact with the theatre of the world over.

Post-modern Theatrical Scene and the Traditional Indian Theatre:-

Drama has a long history of its own in twentieth century and it has played a significant part in the rise of modernism with the experiments of German expression—Surrealism, Dadaism and Futurist

performance, the work of Maeterlink and Yeats and in later years of the century, of Artand and Brecht.

Post-modern theatre is often dated from the upsurge of performing arts during the decade of 196Os with its happenings, spectacles, dance, theatre, etc. Performability occupies, now, the central point in understanding theatre. In fact, German critic Hance Gadamer makes a distinction between the forms of arts that exist in themselves and the forms that require a transition from text to performance like music and theatre. "The theatrical is taken up by theorists of post-modern as a positive refusal of the frozen abstraction of the idea of the work-in-itself in favour of idea of work-as-process"[1]. Thus, Aesthetic of performance reveals the liberating qualities of immediacy and uniqueness of performative artforms. Robert Wilson, a noted post-modern American theorist emphasizes-

"The work once performed disappears for ever, it is during the age in which technical reproducibility is nearing perfection, that one becomes aware of the non-reproducible and ephemeral nature of theatre, and futility of trying to reproduce the score so as to reproduce the performance"[2].

The tension between life and its representation, theatre viewing as representation and as presence, a static dramatic text and the dynamism of the performance, the absorption in the dramatic text when it is being performed by the artists and being received by the spectators and demand of complete attachment from the side of artist as well as of spectator defined as 'alienation', the tension between the theatre director and the artists forms the core of post-modernist theories, the performance of theatre.

Arand, Brecht, Peter Brooks, Richard Schechner, Blau and a number of other theorists as well as theatremen have given post modern theatre a distinct definition from that of the modern theatre.

Post-modern theories, whether asserting the presence of performance against the inauthenticity of representation, or examining

1. *Post-modern Culture,* p.134
2. *Ibid.,* p.135

the mutual implications of performance and text in terms of deconstruction open up new semiotic understanding.

The economics of mass culture being reflected in the forms like rock music and the media like television, video and films, promotes commodification on the one hand and claims quite paradoxically on the other that advertising imperatives and consumerism are no longer for goods, but for experience.

Such a notion of art and theatre poses new challenges before traditional Indian theatre, particularly Sanskrit theatre which is a threatre free from such dichotomies as life and its representation, representation and presence, text and its performance, director and the artist, absorption and alienation, irreversibility of the performance and the possibility of endless improvisations endowed with inexhaustible freshness. Yet it embraces both the polarities.

Traditional Sanskrit theatre which is ultimately a theatre of experience of plenitude offers an alternative view of theatre and an inexhaustible source of creativity and creative experimentations. This is precisely the reason for the attention paid towards Indian theatre by such eminent directors like Peter Brooke, Engino Barba, Richard Schechner and so on. Eminent Indian theatre directors have turned towards Sanskrit theatre and the folk theatre forms for not only discovering their identity, but for exploring new creative experimentations also.

Theatre has been a source of entire Indian Aesthetic theoretical speculation as well as practice. It has been viewed as a synthesis of all arts and crafts, all thoughts and knowledge.

Sanskrit theatre and *Nāṭyaśastra* have assumed a new significance in modern times and may open new areas for future research and provide a meaningful opportunity for interaction between post modern thought and Indian thought, post-modern creativity and contemporary Indian creativity in arts.

The Concept of Narrators in Sanskrit Literature

Dr. T.Vasudevan

The function of narrator as a mediator is considered as the distinctive feature of a narrative. F.K. Stanzel calls this as mediacy and observes that based on this, it is possible to map out three kinds of narrative situations, namely the first person narrative situation, the authorial narrative situation and figural narrative situation.[1] In the first category, the first person narrator is not an outsider, but a character of the fictional realm of the narrative as the other characters are. With an internal perspective, the world of narrator is completely identical to the world of the characters of the narrative.[2] However, in the authorial narrative situation, the author is outside the world of characters. Here the process of story transmission occurs from an external perspective. In the figural narrative situation, the mediating, story telling narrator disappears behind the curtain. He is replaced by a reflector character, who thinks, feels and perceives, but does not speak to the reader, looks at the other characters and the chain of events of the narrative through the eyes of the reflector character. Since nobody narrates in this case, and the illusion of immediacy is prevailing over mediacy, the presentation seems to be direct.

The narrative situations described above are ideal types, and deviations occur in and between these norms, generating complicated, interesting and strange models of narration. The writer of the narrative may develop more than one points of view through different characters. Mode is defined as a product of various relations and

1. F.K.Stanzel, *A Theory of Narrative*, trans. Charlotte Goedsche, Cambridge Univ. Press, 1984,pp.4-8
2. *Ibid.*,p.47. Keith Sanger observes: "The first person uses the 'I' form and the third person 'he/she' form. The viewing of events largely through a character's eyes is called an internal point of view." - *Language of Fiction*,Routledge, London, 1998., p.13.

reciprocal effects between narrator/reflector and the reader. Person is based on the relations between the narrator and fictional characters.

A narrator may either appear before the reader as an independent personality or as one who withdraws so far behind the narrated events that he becomes practically invisible to the reader. The first kind is often termed as true, telling or reportorial narration and the second form finds expressions in such terms as showing, scenic narration or scenic presentation.[1]

According to Stanzel, the narrative structure is constituted of three elements: mode, person and perspective. Each of these elements is conceived as if containing two extreme poles. The structuralist concept of binary opposition is accepted here as a suitable device of analysis. A continua of forms is actualised in between the extreme possibilities, which gives chances for immense profusion of modifications and modulations of certain basic forms. The two opposite poles of mode, person and perspective upon which Stanzel builds up theory of narration are as follows:[2]

(1) Formal continuum mode: opposition narrator-non-narrator (reflector).

(2) Formal continuum person: opposition identity non-identity (of realms of existence of narrator and character).

(3) Formal continuum perspective: opposition internal perspective- external perspective-external perspective (perspectivism- aperspectivism).

So far as the structure of narration is concerned, it is presumed here that, in the general analysis of narratives, the structural concept shown above as binary oppositions is more or less relevant and helpful. The investigations into Sanskrit literature using these parameters may reveal the richness of structure of Sanskrit narratives and at the same time show the shortcomings of the Western narratological theory when applied to such a more complex and age-long literary tradition like that of India.

1. *Stanzel*,pp.48-51
2. *Ibid.*, p.47.cf:

To start with the art of narration in the Vedas, the controversial problem is that whether the Vedic hymns, with their appealing lyric nature, present narrators at all, exhibiting distinct person and perspective. These hymns introduced by ancient in life.[1] In fact, these hymns are placed in the ritualistic and mythical realms of sacrifices. The participants of the *yāga*, the concerned deities and their associates are the characters of this strange world. They have their own vision of life and reality. The seer narrator is the enactor of the wonderful world of myths and *mantra*-s. He follows the pattern of the first person narrator, expressing his feelings and indicating the mystic vision. Normally the narrator does not present himself in these passages, but stands behind, as if such a narrator is absent and invisible to the reader/hearer. Many monologue-hymns are with this person and perspective, thus inducing an element of direct experience.

The Vedic prayers are addressed to the sympathetic partners of the *yāga*-s, both divine and humane. The relationship between the seer and the deity, the narrator and object of narration, is expressed in the first person narrative situation. The deity and the devotee are the two extreme poles of the sacrificial plane, the latter always trying to appease the former and the *Ṛṣi* plays the role of a mediator and guide of the worshiper.

The speaker in most of the Vedic hymns is 'I' or 'We'. In the *Saṁvāda* hymns, characters like Purūravas and Urvaśī appear, and like in a play indulge in active conversation. These artistic devices enhance the element of direct experience. Further, the 'I' of the few soliloquies which think out aloud are also very interesting.

In the *mantra*-s where the first person singular 'I' is substituted by the plural 'We', the individual perspective of the seers of the *mantra*-s develops into a collective and all comprehensive perspective. The voice of the individual author becomes the collective voice of the group of devotees. The hymn transforms itself as the common property of all Vedic people, the inner light of the whole community, and in the sense it becomes *'apauruṣeya'*. The internalisation of the narrator's point of view is thus important in the Vedas and the Upaniṣads. This

1. Narayanan Namboodiripped, OMC., *Ṛgvedam Bhāṣābhāsam*, Vol.I., DC Books Kottayam, 1995.

may be rightly called as the *Advaita* aspect of narration where the lines of demarcation between the mystic and the real world are erased by the all comprehending perspective of the seer-narrator.[1]

It has been pointed out by the scholars that the Vedic seers translated the indomitable natural and social phenomena experienced by them into a mythical world and tried to control them by the performance of the sacrifices on which they had attributed supernatural powers. The magical purpose of narration is a special feature of the Vedic age. Consequently the images and symbols of the hymns yield to multilevel interpretations: as the tradition says, *Ādhibhautika, Ādhidaivika* and *Ādhyātma,* and here the mystery of the Vedic words are explained in various ways.[2]

According to the tradition, Veda commands us to do or not to do certain things. But in the Upaniṣads, the narrator generally assumes the role of an omniscient teacher, and unveils the secrets of life to his devoted pupil. Often he assumes the form of character like that of Uddālaka in the *Chāndogya Upaniṣad,* a mythical figure behind whom the real author stands hidden. The perspective of Uddālaka, in fact is applicable to all Upaniṣads, and it is a more profound continuation of the Vedic perspective, in which the Individualistic 'I' becomes the collective 'We'. During the narration of the nature of soul by Uddālaka, his disciple Śvetaketu is taught, step by step, about the supreme principle of *Brahman,* which envelopes the existence of both the narrator and the narratee. The vision of Uddālaka, in the end, is internationalised by his disciple, wherein the narrator, the subject narrated and the narratee actualize the one and the same essence. This teaching is done with much patience, and in order to communicate the supreme principle a chain of illustrative examples are used from the life at the mundane level.

The directness of the teachings of the Upaniṣadic Seer comes from his experience of the mystic. "They pour forth their findings in the form of stories and parables, informal discussions and intimate dialogues. The method they adopt is akin to poetry. In many places

---

1. *Ibid.* vide intro. by Narendrabhushan
2. *Ibid.*

symbolic expressions are employed which hid the meaning rather than make it patent."

On the whole, the upaniṣadic narratives explain the basic principle of Brahman[1] which may be considered as the fabula[2] or real story behind these utterances. The Upaniṣads deal with the one and the same *Brahman* through a variety of narratives. All these narrative forms may be considered as suzhats, the well edited chain of events, which unfolds through the act of narration.

In the great epic narratives like the *Mahābhāarata* we are confronted with a heirarchy of narrators and multi-layered narrative situations. The role of narrators is explicitly stated in the *Mahābhārata*. The history of evolution of *Mahābhārata* within the hands of the *Sūta*-s who were the much honoured story-tellers and custodians of ancient chronicles and legends shows that a number of secondary stories were placed around a central theme namely the war of Kurukṣetra. The folk nature of these legends made the structure of the text flexible and alive; it had the potentials to incorporate new additions and grow more, spreading over the vast areas of time and place. Saddled with the main text of the narrative called the *ākhyāna*-s, the different stories were called as *upākhyāna*-s or the secondary narratives.[3] In the *Mahābhārata* the *ākhyāna* and *upākhyāna* (originated from the root *'khyā'* to tell) are done by different types of narrators.[4]

1. Mahadevan, TMP., *Upaniṣads*, p.9
2. 'Fabula' is the bulk of events which care the raw materials of the story. By the induction of perspective, order and voice into this 'Suzhat' is formed. It is the Suzhat that we experience, not Fabula which could only be guessed by the analysis of Suzhat. M.H. Abrams says: The primary interest of structural narratologists is in the way that narrative discourse fashion a story, the mere sequence of events in time, into the organized structure of a literary plot. The Russian formalists had made a parallel distinction between the fabula—the elemental materials of a story-and the Suzhat.-*A Glossary of Literary Terms*, 6th edn. Prism Books, Banglore, 1993, p.123
3. "the oldest word for 'narrative' in Sanskrt is *'Ākhyāna'* meaning 'an act of making something wellknown through oral transmission."-Vidyanivas Misra as quoted by K. Ayyappapanicker, *Indian Sāhitya Siddhantam; Prasaktiyam sadhyatayaum*, Kerala Bhasha Institute, Thiruvanantapuram,1999.
4. Ibid.

The text of *Mahābhārata* begins with the entry of *Sūta* Ugraśravas into the Naimiṣāraṇya.[1] He had heard and understood the story of *Bhārata* from the sage Vaiśampāyana who, while conducting the serpent sacrifice of King Janamejaya, reveals the glorious history of the king's ancestors to him in an assembly of great men. On the request of sage Śaunaka and others who were in a long sacrificial initiation, *Sūta* narrates the story of *Bhārata* that he had already heard from Vaiśmpāyana. *Sūta*'s narration, with direct quotations from Vaiśampāyana contains many clarifications and long additions from his own side, which were made as answers to the doubts and questions raised by the hearers. One story leads to another story and an endless chain of stories is created. The putting of one story within another tale is often referred to as the enboxing technique.

Vyāsa, the legendary author of the *Mahābhārata,* Vaiśampāyana and *Sūta* may be considered as the grand narrators in the epic. The clear division of narrators, characters and narratees are the most important feature of the *Mahābhārata*. No story is narrated without the medium of these grand narrators. Among the important narrators Vyāsa, Sañjaya and Bhīṣma are the real characters of the story. Vaiśampāyana and *Sūta* are outside the world of narrative events. As a result, in the *Mahābhārata,* the first person and third person narrative situations are frequently intermixed.

In the first chapter of the *Mahābhārata* the seers present at the sacrifice of Śaunaka ask the Sūta to narrate the compilation of Vyāsa and he agrees to the proposal.[12] According to him Vyāsa made the tale and as requested by Janamejaya, taught it to his disciple Vaiśampāyana, and the latter made it public during the intervals of the *Yāga*. The major part of the work is the recital of Vaiśampāyana as he had heard it from Vyāsa. But *Sūta* has something to say in the beginning and the end of the epic.

The status of Vyāsa is unique in the *Mahābhārata*. Bruce M.Sullivan beautifully summarises it as follows:

"Unlike the purāṇas and other texts in which he appears as a static expositor or interlocutor, Vyāsa in the *Mahābhārata* is an important

1. Vide, *The Mahābhārata*, ed. V.S. Sukthnkar,et al., BORI, Poona, 1933- 59.

and active participant in the story. This unusual situation of the author appearing in his own composition points to the nature of Vyāsa's authorship of the epic. Vyāsa is doubly the creator of the *Mahābhārata*, its author, for not only is he the reputed composer of the text, but is also the creatior of the *Bhārata* family around which the story is centred."[1]

Vyāsa, the real father's father of the Kaurava brothers, enjoyed that position of the Pāṇḍvas also even though the Pāṇḍavas were sons of various gods. He interferes in their affairs, tries to make peace between the cousins, officiates as priest in the *Rājasūya* and *Aśvamedha* sacrifices of the Pāṇḍavas and tries to help Yudhiṣṭhira on several occasions. He was endowed with the divine eye by which he could see the past, present and future. Although he gives a more or less impartial narration of the events of the *Bhārata* dynasty, he had always wanted the prevalence of *dharma*.

Vyāsa is an omniscient narrator, the author of the epic and he had his own views regarding the workings of *dharma*. *Sūta* quotes the message of Vyāsa towards the end of the epic:

"With uplifted arms I am crying aloud but nobody hears me; from virtue originates profit and pleasure. Why should not virtue therefore, it be sought?[2]

Sañjaya is also a peculiar type of narrator. He is temporarily given the divine perception by which he reports the Kurukṣetra war to the blind king Dhṛtarāṣṭra. Like Vyāsa he is also able to read the minds of the characters and takes the omniscient view of the happenings of the great war. He also takes the role of an impartial narrator.

In addition to these personalities, sages like Nārada, Mārkaṇḍeya and so on also take part in the narration in the different parts of the epic. They are all outside the narrative events they deal with. Consequently in the *Mahābhārata* the first person narrative situations are rare. On the other hand the authorial narrative situations

1. Bruce M.Sullivan, *Seer of the Fifth Veda: Kṛṣṇa Dvaipāyana Vyāsa in the Mahābhārata*, Motilal Banarsidas, New Delhli.
2. Quoted by Rekha Janji, *Human Conditions in the Mahābhārata*, Indian Institute of Advanced Study, Shimla, 1995.

with external perspective are in plenty. The narrators like Vyāsa and Nārada take the role of dispassionate reporting of the past events and comment upon the deeds of the characters by which we are able to have a glimpse of their thoughts and feelings.

Non-identity, detachment, close observation and impartial reporting are the distinct features of Sañjaya's perspective. He comes near to the ideal narrator of the *itihāsa*. So far as he is impartial and detached in his mind, he is able to see things in their true nature and at the moment he succumbs to his personal leanings his power of 'divine eye' is lost to him. He is obliged to keep his mind outside the realm of the events with proper control. As indicated earlier, this type of impersonal perspective is the outstanding narratological feature that we come across in the *Mahābhārata*. It does not give any mystic experience of the soul to the followers. The narration in the epic is mixed with didactic material advising the three '*puruṣārtha*-s' and tries to impart the attitude of detachment towards the worldly affairs that are transient. The presence of the separate existence of the story teller and the receiver is evident in the *Mahābhārata*. This distance is an interesting contrast to the *advaita* mode of narration of the Upaniṣads to which we have already referred to.

In the Purāṇa-s like *Bhāgavata*,the narration becomes more personal because of the intense devotion of the narrator towards the deity. Here the objective nature of narration found in the *Mahābhārata* is abandoned and in the place of *Śānta rasa* of the great epic the sentiment of *bhakti* is given prominence. Although the narrative structure of the *Mahābhārata* is followed in the Purāṇa-s, the emotional involvement of the narrators and characters are more marked.[1] According to theory, in a strict sense, the lengthy and tedious philosophical discourses and the encyclopaedic treatment of themes are not suited to the progress of narration since these may be harmful to the unity and proportion of the work of art. However, it is a matter of great surprise that in the works of the *itihāsa-purāṇa* tradition the narration contains all such impediments and carries such matters of non-narration along with it, like the energetic and perpetual current of the great river carrying through the solid rocks and thick forests.

1. For Example the *Bhāgavatapurāṇa*.

Bhāmaha the, Sanskrit *Ālaṅkārika* who lived in the sixth century AD divides fiction into two kinds: *ākhyāyikā* and *kathā*[1]. Dr. V.Raghavan comments upon this:

"We can distinguish the *ākhyāna* as describing in epic verse form, in the form of what is known as *itihāsa*, the story of renowned kings of ancient India and the *ākhyāna* as later productions by poets in prose describing the history and romances of the kings of later Inida. *Ākhyāyikā* as distinuished from *kathā*, dealt with a historical or traditional story. *Kathā* was mainly an imaginary and fictitious working out a historical fact."[2]

In the *Ākhyāyikā* the hero narrates his own past actions but in *Kathā* the story is told by some one else other than the hero or by the hero himself. Daṇḍin in *Kāvyādarśa* objects Bhāmaha's division of fiction into two categories like *ākhyāyikā* and *kathā* and remarks that they are of the one and the same genre without having any serious demarcations for separating one from the other. Bhāmaha's definition of *ākyāyikā* gives it a touch of direct personal experience, more acts than fiction and intimacy towards the readers. In the *kathā* and *ākhyāyikā*, as it is the case with the works of *kāvya* literature, the course of narration is always directed by the sentiments of the narrator, and the author may be real or fictional. The dictum is very significant.

शृङ्गारी चेत् कविः काव्ये जातं रसमयं जगत् ।
स एव वीतरागश्चेन्नीरसं सर्वमेव तत् ॥[3]

It is the perspective of the poet or the characters produced by him infused with *bhāva*-s and *rasa*-s that would make the world of fiction *sarasa* or *virasa*. In the *Kādambarī* of Bāṇabhaṭṭa, the customary narrators are a bird and a seer and indeed this is in accordance with the pattern of the traditional narratives. But, as the story progresses the narrators become insignificant and the characters of the story like Mahāśvetā takes up the narration with a delicate perspective and full involvenmet in the imaginary world. The external perspective is abandoned for the sake of space internal and the third person narration

1. vide *Kāvyālaṅkāra*, ch.I.
2. V. Raghavan, as quoted by AyyappaPanicker, *op.cit.*
3. *Dhvanyāloka*, chap.III.42 (*Vṛtti*)

changes over to first person. One forgets who is the narrator and the narrator's importance fades away. Narration becomes a stylized thing, deliberate puns and figures are used, and because of the power of the presentation of the sentiments the readers are elevated to the lofty realms of blissful experience. On an imaginative plane the *ānanda* of the poet is shared by the reader. Here the personality of the author or character created by him fades away and his experiences take the form of *rasa*-s and *bhāva*-s. This very spirit of *rasa*-s and *bhāva*-s flies towards the inner parts of the reader's minds.[1] Here also we can see the *'advaita'* aspect of literary experience, as in the Vedas and Upaniṣads, the author, character and reader become the part of one and the same experience of bliss which is termed as *'Brahmānanda-sahodara'*, equal to the delight experienced from the realization of *Brahma*.[2]

1. Thomas Mann in his introduction to his novel, the *Holy Sinner*, uses the term 'the spirit of narration' which is to be regarded as the actual narration in a novel. According to him the spirit of narration".....is body-less, ethereal, omnipresent, not subject to distinctions of here and there....so spiritual is this spirit and so abstract that grammatically one can only speak to him in the third person....and yet he can also draw himself together to a person, namely to the first and can embody himself in someone who seeks in this first person 'it is I'. According to Kayser "the narrator of the novel, the omnipresent, omniscient and creating spirit of the world."-F.K. Stanzel,p.4.
2. vide Mammaṭa's *Kāvyaprakāśā*, Ch.I.

Non-Violence in Sanskrit Literature

Prof. T.V.Vasudeva

Sanskrit, one of the ancient languages of the world, belongs to the family of Indo-European languages. It has a wide range of literature in the form of prayers and religious and moral instructions, biographies, legends of sacred places, mythological accounts, etc. The beauty of the language is so fascinating that even scholars from the west have been attracted towards it. Prof. H.H. Wilson says-

न जाने विद्यते का सा स्वादुताऽत्रैव संस्कृते ।
सर्वं दैव समुन्मत्ता यया वैदेशिका वयम् ॥१

and so no.

Starting with the ancient and sacred texts the Vedas, Sanskrit literature has provided a fund of information to researchers in various fields such as Science, Arts, Sociology, Anthropology, etc. As Svāmī Bhāratī Krishna Tīrtha mentions, "every recent scientific discovery of modern times has invariably been having the one and the only effect of throwing fresh light on an ancient truth of *Sanātana Dharma*.[2]

Sanātana Dharma and *Vaidika dharma* are the terms by which Hinduism is denoted. While *'sanātana'* can be translated to mean 'eternal', the term *'dharma'* can not be translated correctly as it has many connotations. Basically it means 'righteous path', 'code of conduct' etc. The term *dharma*, according to tradition, is derived as *"dhāraṇāt dharmaḥ"* -that which prevents one from going down, ruining himself in any manner; it enables him to be happy in every aspect. The other *Vaidika Dharma* denotes the 'righteous path' enunciated in the Vedas—"धारणात् धर्मः"

1. Cited in the introduction to *Śivapurāṇa*. Nag Publishers, Delhi 1981.
2. *Sanātana Dharma* by Swami Bhārati Krishna Thīrtha. Bharati Vidya Bhavan, Bombay 1985.p.68

Among the many factors that constitute the characteristics of *'dharma'*, non-violence—*Ahiṁsā* is the first and foremost; its significance has been praised throughout in Sanskrit Literature. Of all the religions of the world it is well known that Hinduism with the two other faiths namely Jainism and Buddhism, which have stemmed from it, lays the greatest stress on *Ahiṁsā*. This is one among the many contributions made by Hinduism through Sanskrit language to the World-Civilization. It is said thus, 'if God is all then all must be sacred, and no injury should be caued to any living being. The highest virtue is non-violence. If God is Truth *(Satya)*, non-violence is the means to realise Him".[1] Mahatma Gandhi has said, "If I were asked to define the Hindu creed, I should simply say search after Truth through non-violent means".[2] Manu mentions non-violence as one of the means to attain salvation:

अहिंसेन्द्रियासङ्गैः वैदिकैश्चैव कर्मभिः ।
तपसश्चरणैश्चोग्रैः साधयन्तीह तत्पदम् ॥[3]

The term *'ahiṁsā'* is used in a slightly different connotations as 'not to inflict injury or doing harm to the other.' *Śabdārthacintāmaṇi* gives three meanings of the word *'ahiṁsā'*-1. abstention from causing pain (*pīḍā*) to others by speech, mind, body; 2. relieving living beings from pain; and 3. refraining from causing pain to a living being in the way not enjoined in the *Śāstra*-s.

In the *Ṛgveda* the term is used to denote physical injury through the root *"hiṁs"* and in the sense of killing through the derivative root *"haṁs"*. In *Yajurveda Taittirīya Saṁhitā*[4] and *Śatapatha Brāhmaṇa*[5] *'ahiṁsā'* is used as a noun in the sense of non-injury. *Kapiṣṭhala Kaṭha Saṁhitā* mentions *paśu-ahiṁsā*, non-killing of animals in the sacrifice. The Vedic concept of *'ahiṁsā* is found prevalent in the early Upaniṣads,[6] in the Dharmaśāṣtra-s and the Purāṇa-s.

1. *Outlines of Hinduism* by T.M.P. Mahadevan.p.26. Chetana Ltd. Bombay.1956.
2. *Youth India*, April 10,1924
3. *Manu.*, VI.75
4. *Yajurveda, Taittirīya Saṁhitā*, V. 2.8.7.
5. *Śatapatha Brāh.*, VI. 3.1.26

In the *Chāndogyopaniṣad* it is said, "He who practises *'ahiṁsā'* towards all *creatures*, expect at holy places (tīrtha) does not return to this world again".

शुचौ देशे स्वाध्यायमधीयानो धार्मिकान्विदधदात्मनि सर्वेन्द्रियाणि संप्रतिष्ठाप्याहिंसन्सर्वभूतान्यत्र तीर्थेभ्यः स खल्वेवं वर्तयन्यावदायुषं ब्रह्मलोकमभिसंपद्यते न च पुनरावर्तते न च पुनरावर्तते ॥[1]

Śāṇḍilya Upaniṣad, dealing with *Yoga*, mentions *ahiṁsā* as one among the ten *yama-s*. It is the negative term of *hiṁsā* which is to inflict pain on others through mind, speech and action. Manu mentions that *hiṁsā* and *ahiṁsā* are both qualities created by the Prajāpati.

हिंस्राहिंस्रे मृदुक्रूरे धर्माधर्मावृतानृते ।
यद्यस्य सोऽदधात् सर्गे तत्तस्य स्वयमाविशत् ॥[२]

While *ahiṁsā* comes under *'dharma'*, *'hiṁsā'* comes under *'adharma'*. Medhātithi commenting on *Manu* mentions: हिंसा बहिः प्रयुज्यमानाः अधर्मः[3]

Manu mentions *'ahiṁsā'* as the best method to be applied while teaching a student, who is not sincere. Medhātithi says-

अश्रद्धस्य शिष्यस्य अधीयानस्य इतस्ततश्चित्तं व्याक्षिप्यते । अध्यापयितुः क्रोधोत्पत्तौ ताडतपरुषभाषणाद्यमत्यर्थं प्राप्तं निषिध्यते । यथा संभवमतिताडनं क्रोशनं प्रतिषिध्यते । ईषत्ताडनं त्वभ्यनुज्ञातमेव 'रज्ज्वा वेणुदलेन' वेति ।[4]

Another commentator on *Manu* namely Kullūka cites verse from the Eighth Chapter and says that gentle or light punishment could be enforced upon the students to infuse moral instructions in them.

In another context, it is interesting to note that Manu supports the *hiṁsā* prescribed in the Vedas; he explains that these should be understood as *ahiṁsā* since all the moral concepts are enunciated in the Vedas. He further says that, killing the animals for the sacrifice is sanctioned[5] it is forbidden to use them for food.[6]

1. *VIII. 5.1*
2. *Manu.*, 1.29
3. Medhātithi, *Manu.*, 1.26
4. *Ibid.*, II. 59
5. V.39 तस्माद्यज्ञे वधोऽवधः । Manu.
6. न त्वेव वृथा हन्तुं पशुमिच्छेत्कदाचन ॥ *Ibid.*, V.37

Even this act of killing the animals to please the gods has been critised by Somadesvasūri *(Yaśastilaka Campū)* saying 'if the gods are pleased by the flesh and meat, a collection of all impurities such as semen, blood, etc; we would rather worship the wild animals which would be pleased by meat'.[1]

Concluding the discussions on eating the meat, Manu says, 'It is but natural for people to have a liking towards meat, liquor, sex, etc. but if one abstains from all these, it would be more beneficial.[2]

A Mīmāṁsā text[3] approves and enjoins the practice of *brahmacarya, ahiṁsā, aparigraha* and *satya* as *dharma*. Mīmāṁsaka-s maintain that killing which takes place at other than the sacrifice is *hiṁsā*. They also proibit sacrifices such as *Śyena* intended to kill the enemies. The killing of animals for the sacrifice is not considered as *hiṁsā*.[4]

Manu identifies, those who appreciate the slaughter of animals (अनुमन्ता),who cut the meat (विशासिता), the butcher(निहन्ता), the seller and buyer of the meat (क्रयविक्रयी), the cook of the meat (संस्कर्ता), those who serve (परिवेषक)and eaters(खादक) as the killer (घातक).[5] Medhātithi is more elaborate in many contexts than Kullūkabhaṭṭa. Medhātithi discusses the eating of meat in detail and he continues the discussion on his commentary on verse where adherence to falsehood is discussed.[6]

Śramaṇika or ascetic differs from the Vedic 'ahiṁsā'. The supporters of the former have ardently opposed to the Vedic idea of *ahiṁsā*. The *Yogaśāstra* by Hemacandra makes a covert reference to *Manusmṛti* and some other brahmanic writings as *hiṁsā śāstra-s* (science of violence).[7] While refrring to Manu and Jaimini he states, that 'these dulls, having given up the *dharma* based on restraint, morality and compassion meant for the welfare of the universe have declared even

1. शुक्रशोणितसंघातमशुचीनां निकेतनम् ।
   मांसश्चेत्प्रीणयेद्देवान् एतद्व्याघ्रानुपास्महे ॥ *Vyāsaṭikā Campū.*
2. न मांसभक्षणे दोषः न मद्ये न च मैथुने ।
   प्रवृत्तिरेषा भूतानां निवृत्तिस्तु महाफला ॥ *Manu.*, V.56
3. A *Śruti* quoted in *Nyāyamālāvistara* I.3.4.12
4. *Manu.*, V.39
5. *Ibid.*, V.51
6. *Ibid.*, VIII. 104
7. *Yogaśāstra* II.37 and verses 33-36

hiṁsā as duty"[1]. It is better to be a materialist (Cārvaka) who is an open heretic rather than a demon in disguise like Jamini preaching the Vedas.[2]

In Buddhism *ahiṁsā* is denoted by the term *avihiṁsā,* as the negative term of *vihiṁsā* which means "injury". *Avihiṁsā* here refers to *mānasika ahiṁsā* or non-violent thoughts or resolutions.

In a famous sentence of the *Anuśāsanaparva* of the *Mahābhārata ahiṁsā* is glorified as the highest duty (*ahimsā paramo dharmaḥ*): and the whole *dharma* or the system of social duties is supposed to proceed from it.[3]

This idea is found also in the episode of the virtuous butcher who was selling pork and buffalo's meat. He was himself not a meat-eater and never killed animals. He was simply following his hereditary profession of selling meat of the animals killed by others. The virtues cultivated by him were—speaking truth, freedom from envy, liberality and hospitality.

In the *Vanaparva* there is an elaborate justification or apology for the slaughter of animals for food. It points out the impossibility of avoiding the sin accrued from killing any kind of creature and comes to the conclusion that in such cases where it is so diffcult to lay down the principles of *dharma,* he who prforms his appointed duty is free from sin.[4]

In the *Śāntiparva* one is advised to treat another person as that person treats him. A deceitful person (*māyā-cara*) should be made victim of deception (*māyā*) while an honest man (*sādhu-ācāra*) should be treated with honesty (*sādhu*).[5] While *ahiṁsā* along with truthfulness and non-anger (*akrodha*) is described as a common penance in *Anuśāsanaparva*[6], in *Śāntiparva*[7] it is included as one among the common

1. *Ibid.,* II.40
2. *Ibid.,* II.38
3. अहिंसा परमो धर्मस्तथाहिंसा परं तपः।
   अहिंसा परमं सत्यं यतो धर्मः प्रवर्तते ॥ *Mahā. Anuśāsana,* 115.25
4. *Ibid., Vanaparva,* 208.23-29.
5. *Ibid., Śāntiparva,* 109.29-30.
6. *Ibid., Anuśāsana,* 191.15.
7. *Ibid., Śāntiparva,* 65.20.

duties. In anoter context in *Śāntiparva*[1] *ahiṁsā* and *brahmacarya* are said to be the bodily austerities.

Yājñavalkya describes *ahiṁsā*, truthfulness, etc. as means of merit for all.[2] Kautilya treats *ahiṁsā* and others as duties or *dharma* common to all. Similarly, all the Smṛitis and texts on *Dharmaśāstra* lay emphasis on non-violence.

Patañjali mentions *ahiṁsā* as one among the five *yama-s* and adds that when one has got the non-violence well rooted, there would be no animosity in his presence.[3]

Commenting on this Sri Sadasiva Brahmendra says, सति अहिंसास्थैर्ये तस्य अहिंसकस्य योगिधौरेयस्य संनिधौ स्वभावविरुद्धानां गोव्याघ्रादीनामपि वैरत्यागो भवति ।

Even the wild animals shed their cruel nature in the presence of the *Yogī* who has achieved the power of non-violence, and move freely with others. This is evident in the description of hermitages in Sanskrit literature.

Patañjali further classifies *hiṁsā* (violence) under three categories, committed (कृत), motivated (कारित) and applauded (अनुमोदित) and goes on to classify each of them into three, based on greed, anger and infatuation. Ultimately the total number comes to 81. वितर्का हिंसादयः कृत-कारित-अनुमोदिता लोभ-क्रोध-मोहपूर्वका, मृदु-मध्य-अधिमात्रा दुःख-अज्ञान-अनन्तफला इति प्रतिपक्षभा-वनम् ।

According to *Bhagavadgītā*[4] *ahimsa* is bodily austerity (शरीरं तपः) besides the worship of gods, Brahmins, elders and the learned; it leads to purity, simplicity and continence.[5]

The Bhagavad-Gītā mentions *ahiṁsā* many times as a virtue.[6]

---

1. अहिंसा सत्यमस्तेयं शौचमिन्द्रियसंयमः ।
   दमः क्षमार्जवं दानं सर्वेषां धर्मसाधनम् ॥ *Ibid.*, 2
2. *Yājñavalkya*, 1.121
3. अहिंसाप्रतिष्ठायां तत्सन्निधौ वैरत्यागः ॥ II.35
4. XVII.14
5. देवद्विजगुरुप्राज्ञपूजनं शौचमार्जवम् ।
   ब्रह्मचर्यमहिंसा च शारीरं तप उच्यते ॥
6. *Ibid.*, X.4-5, XIII.7; XII.2 XVIII.14

The *Bhāgavata Purāṇa* mentions *ahiṁsā* as one of the *yama-s.*[1] A duty is usually enumerated such as *satya, asteya* etc. Means for the realization of God include, besides *ahiṁsā,* service to the highest type of saints viz; *Paramahaṁsa,* memorising the names of Lord Kṛṣṇa, abstention from abusing others:

The Varāha Purāṇa says that one who avoids injuring other living beings *(jīvahiṁsā)* does good to all living beings, is pure, is balanced in his attitude towards all and one who considers lumps of clay, stone and gold of equal value does not take rebirth in the lower life-forms.[2] On the other hand, he who kills the living beings, indulges in *adharma,* enjoys bad company, does not have control over the senses, and one who is passionate, miser, greedy and attached to women, goes to hell.

The Purāṇas have a devotional inclination and they take *ahiṁsā* to be one of the means of God realization.

Ahiṁsā is praised highly in some of the *Dharmaśāstra*-s[3] In *Manu ahiṁsā* is regarded as a constituent of *dharma.*[4]

Ahiṁsā is one of the thirteen manifestations of Truth[5]. As a rule, however, in the *Mahābhārata,* non-violence is mentioned in the sense of *dharma. Dharma* has been declared for the sake of non-injury to other beings[6]. People well-versed in the Vedic lore say that non-violence is the very essence of religion[7] All the other duties are contained within *ahiṁsā* as footprints of other creatures are contained with in those (footprints) of elephant[8]. The commentator Nīlakaṇṭha takes non-violence in this context to be fit for ascetics *(Sannyāsa yoga).* The gifts made in all the sacrifices, the ritual bathing performed in

1. *Bhāgavata Purāṛa,* XI.19.33
2. *Varāha Purāṇa,* 121.8-9
3. Prof. *Unto Tahtinen,* mentions *Mahābhārata* references to *Ahiṁsā* under *Dharmasastra*-s. vide *Ahiṁsā* by *Unto Tahtinen.* Rider and Company, London 1976,p.88
4. अहिंसा सत्यमस्तेयं शौचमिन्द्रियनिग्रहः ।
एतं सामासिकं धर्मं चातुर्वर्ण्येऽब्रवीन्मनुः ॥ Man
5. *Mahābhāratā, Śāntiparvan,* 15.25
6. *Ibid.,* 109.12
7. अहिंसा लक्षणो धर्मः । *Anuśāsanaparva,* 116.21;114.2.
8. *Śāntiparva,* 245.18-19

all the sacred waters and the merit of all kinds of gifts are not equal to non-violence[1]. The merit of man performing *ahiṁsā* is inexhaustible (*akṣayya*). He who practises non-violence is always performing sacrifice; he is the father and mother of all living beings.[2]

Dharma is actually based on *ahiṁsā*[3] i.e. non-violence is a pre-condition of all other types of *dharma*.

In the *Anuśāsanaparva* non-violence is described in a long chain of superlatives.[4] It is also said to be highest self-control (*dama*), the highest gift (*dāna*) and the highest penance (*tapas*). In another context this praise is reiterated with the addition that non-violence is the highest truth from which spring forth.[5] all *dharma*.

Non-violence is the highest sacrifice, it is the best possible consequence (*phala*),the best friend (*mitra*) and the highest form of happiness).[6]

In *Śāntiparva* again it is said that there is no other *dharma* superior to *ahiṁsā* with respect to living beings. *Ahiṁsā* towards all living beings is regarded more highly than all other virtues.[7]

Absolute non-injury is impossible in practice. People often kill many germs and insects for their bodily health. So killing is in certain cases used as an instrument to maintain life. This can be termed *niṣkāma karma*—disinterested action or force which may, to a varying degree, involve even violence inflicted by an action done for the good of others and then it can be termed unattached violence. As Mahatma Gandhi says "Even man-slaugher may be necessary in certain cases. Suppose a man runs amuck and goes furiously about with a sword in hand, killing any one that comes in his way, and allowing no man to capture him alive. Any one who despatches this lunatic will earn

1. *Anuśāsanaparva*, 116.40
2. सर्वयज्ञेषु वा दानं सर्वतीर्थेषु वाऽऽप्लवम् ।
   सर्वदानफलं वापि नैतत्तुल्यमहिंसया ॥
3. *Anu. parva* 113.3
4. *Ibid.*, 116.38
5. *Ibid.*, 115.25
6. *Ibid.*, 116.39
7. *Ibid.*, 262.30

the gratitude of the community and be regarded as a benevolent man".[1]

Thus unattached violence is a typical mixed good, violent means serving a justifiable end.

Hinduism as a whole approves unattached violence[2] the example being found in the *Bhagavadgītā*.[3]

Similarly, Buddhist *Mahāyāna* texts[4] give several references to unatttached violence. According to Sri Sivasvami Aiyer[5] the novelty in Buddha's teaching was not only the doctrine of *ahiṁsā* or compassion towards all living beings, but his condemnation of blood sacrifices. The slaughter of animals as a sacrifice to the gods was part of the old Vedic religion as of most other primitive religions in the world and it was regarded as one of the lawful exceptions to the injunction against the taking of life. The injunction was particularly stringent in the case of Brahmins; and this is apparent from the prohibition of agriculture as a profession for the Brahmins on the ground that ploughing would involve injury to the numerous living creatures in the soil:

भूमिं भूमिशयांश्चैव हन्ति काष्ठमयोमुखम्।
हिंसाप्रायां पराधीनां कृषिं यत्नेन वर्जयेत्॥

Non-violence has been stressed in *Nīti* works too, in order to inculcate the good habits in the minds of youngsters. Bhartṛhari, lists the 'dos' and 'don'ts' in many contexts. For example in *Nītiśataka* he says: प्राणाघातान्निवृत्तिः परधनहरणे संयमः सत्यवाक्यम् and he says that this is the righteous path for the upliftment or progress: श्रेयसामेष पन्थाः॥

While this implies non-violence through body, mind and actions, there are many verses which stress non-violence through speech. Just like Manu who says वाक् चैव मधुरा श्लक्ष्णा...many writers in Sanskrit and Tamil have praised the greatness of soft, sweet and gentle speech.

1. *Selections from Gandhi* by Bose p.149
2. *Mbh. Śāntiparva*, XV.48-50.
3. यस्य नाहंकृतो भावो बुद्धिर्यस्य न लिप्यते।
   हत्वाऽपि स इमान् लोकान्न हन्ति न निबध्यते॥ *Bhagavdgītā*, XV
4. *Buddhism, Its Essence*, Edward Conze, p.65
5. *Evolution of Hindu Morals*, Catcutta University.1935 p.118

An anonymous *śloka* says 'if you want to conquer the whole world by one single act, restrain your tongue that indulges in the abuses of other:'

यदीच्छसि वशीकर्त्तुं जगदेकेन कर्मणा।
परापवादसस्येभ्यो गां चरन्तीं निवारय ॥

The poet has used the pun while using the word to denote 'गाम्', "tongue and cow", the crops in the field are the abuses directed towards others.

There are innumerable verses in Sanksrit literature which guide people to proceed on the smooth path towards leading a peaceful life in this world and to enjoy the benefits in the Heavens too. Summarising the virtues, the poet says

ऊर्ध्वबाहुर्विरौम्येष न च कश्चित् शृणोति माम्।
परोपकारः पुण्याय पापाय परपीडनम् ॥

It is this concept of non-violence that is said to be one of the best contributions made by Hinduism towards the world civilization. The Ṛgvedic seer prays for the noble thoughts from all the directions. आ नो भद्रा: क्रतवो यन्तु विश्वतः and also for the universal harmony, harmony in thoughts, action, etc. समानीव आकूतिः समाना हृदायानि वः......सु सहासति ।

Genealogy and Date of Bhāskara, the Author of Vallīpariṇaya-Through Unpublished Manuscripts.

Mrs. M. Visalakshi

Bhāskara, the author of *Vallīpariṇaya* (*VP.*) was the son of Śivasūrya Yajvā of Śrīvatsagotra. He has given some bare details about his genealogy in his *VP*. He raised his father Śrīvasūrya to a high pedestal for his learning as the great teacher, the celestial preceptor Bṛhaspati.

लोकगुरुतया न्यक्कृत देवगुरुः———[१]

His fluency in several languages referred to by one Vīraraghava is mentioned by Bhāskara in *VP*.

उपश्लोकितश्च सरसकविताभिमानिना वीरराघवमखिना-
प्रत्यूषस्फुटदम्बुजन्मविगलन्माध्वीकराड्ढ्रान्तिनी
यः पीयूषझलज्झलीसहचरी प्राप्तोऽष्टवाग्वैखरीम्।[२]———

Bhāskara studied the *Śāstra* from his father. He glorifies Śivasūrya referring to him as *Kalānidhi* and *Sarvajñaśikhāmaṇi*, though he is not mentioning any work of his father.

श्रीवत्सान्वयवारिधेरुदभवत् श्रीमान् कलानां निधिः
सन्मार्गैकरतो द्विजावलिसमुल्लासैकतानोदयः।
यस्सर्वज्ञशिखामणिर्विशदयन् गोभिर्दिशां मण्डलं
विख्यातश्शिवसूर्ययज्वतिलको लोकेषु किं न श्रुतः[३] ॥

१. V.P. I

२. *Ibid.*, I.9

Bhāskara himself has composed three works. Besides *VP.*, he composed *Akhilāṇḍanāyikadaṇḍaka* and *Kumāravijayacampū*. But he does not mention the names of his other works in any of his works.

In his prologue to *VP.* he states that his father was proficient in analytical discussions relating to the three principal Vedas. Being a Śivayogin and a follower of the Śrīkaṇṭhāgama sect he was shining with the nectar-like *yogi* power generated by the daily worship of Lord Śiva.

योऽसौ सन्तततन्तन्यमानसप्ततन्तूद्भूतहविस्तुन्दिललेखसन्ततिः त्रयीनिगूढ-

तत्त्वार्थविवेचनचणो वादाहङ्कृतिशालिवादिमदगजकण्ठीरवो वेदाभिमतशैवागम-

जीवातुः दैनन्दिनशिवार्चनानुभूतजीवपरैकतासमाधिसाधनक्षुब्धशक्तिस्रुतामृत-

धाराप्लावितैन्दवशरीरः—

Bhāskara further states that Śivasūrya was honoured first by all the (later) Chola, Chera and Pāṇḍya Kings. He refers to his father as the royal priest of the ruler of Halaghatti (i.e. Madurai) who established the later Pāṇḍya kingdom.

चेरचोलपाण्ड्याग्रगण्यः पाण्ड्यमुकुटस्थापकश्रीहालघट्टिनृपालकुलगुरुः विजयते हि श्रोत्रिया-ग्रगण्यः ।

But Bhāskara does not give any other details about his father's date, his family background, etc. In order to know the geneology and the relationship of Bhāskara with Diṇḍimas we have to fix the identity of the Diṇḍima *kavi* referred to by him.

........कविमल्लादुल्लुणिठतडिण्डिमरवचण्डिम्नः दौहित्रवंशमुक्तामणिः........................**In this case we consult Aruṇagiri's** *Somavallīyogānandam*, *Saluvābhyudayam* **and** *Bhāgavata campū* **to establish the date of Bhāskara.**

३. *Ibid.*, 1.7

In the history of Sanskrit Literature the Diṇḍima family has a prominent place. We know that there were four prominent Diṇḍimas belonging to this family. Diṇḍima is a title given to proclaim the victory of the poets in debate by beating the Diṇḍima - a drum. Diṇḍimasarvabhauma referred to by Bhāskara was considered as the central figure of the family and every one happened to be related with this family and was proud to have relationship with this family. Since Bhāskara had a close relationship with this family, there are sound reasons to conclude that this Diṇḍimasārvabhauma may be same as Diṇḍimasārvabhauma alias Aruṇagirinātha known as Śoṇadhara.

Aruṇagirinātha (I) has composed a *Prahasana, Somavallīyogānanda*. In this work he has furnished his geneology. Accordingly Aruṇagiri's father was Rajanātha (I) and his father's father was Śrīkavi alias Kaviprabhu of the Gautamagotra and Sāmaśākhin. His mother was Abhirāmāmbikā, daughter of Abhirāma of the Śrīvatsagotra. His maternal uncle was Sabhāpati of the Śrīvatsagotra.

परेन्द्राग्रहारनायकमणेः सामवेदसांयात्रिकस्य अष्टभाषाकवितासाम्राज्याभिषिक्तस्य बल्लालरायकटककविकुलगर्वपर्वतपवेः नागणकविनागकेसरिणः श्रीकविप्रभोः

पौत्रः पुत्रः श्रीराजनाथदेशिकस्य ब्रह्माण्डभाण्डपिचण्डमण्डलितविजयडिण्डिम-खचण्डिम्नः श्रीकण्ठाग्रशिखण्डमण्डलमणेः श्रीडिण्डिमप्रभोः दौहित्रः

श्रीमदभिरामनायिकास्तनन्धयः सभापतिभट्टाचार्यभागिनेयः श्रीडिण्डिमकविसार्व-भौम इति प्रथितविरुदनामा सरस्वतीप्रसादलब्धकवितासनाथः श्रीमन्नरुणगिरिनाथः ।

From the above passage, Abhirāma of the Śrīvatsagotra was known as Diṇḍima (I) and Rājanātha (I), father of Aruṇagirinātha (I) was his son-in-law. Aruṇagiri (I) alias Śoṇadhara was the grandson of Abhirama i.e. Ḍiṇḍima (I) by his mother's side. Hence Arunagiri's mother Abhirāmambikā was the paternal aunt of Svayambhū, the grandfather of our author Bhāskara. Aruṇagiri i.e. Ḍiṇḍima (II) gave

his daughter in marriage to Svayambhū, son of Sabhāpati of the Śrīvatsagotra. Their son was Śivasūrya, father of Bhāskara, the author of Vallīpariṇaya. Hence Rājanātha (II) alias Ḍiṇḍima III was the maternal uncle of Śivasūrya, father of Bhāskara. Ḍiṇḍima II was the father-in-law of Svayambhū, the grandfather (Pitāmaha) of Bhāskara. Hence Bhāskara's maternal great grandfather was Aruṇagirinātha the Ḍiṇḍima II and paternal great grandfather was Sabhāpati. Bhāskara's ancestors on both the sides were great poets.

The family history of Ḍiṇḍimas and their contemporaries are recorded in a work called *Vibhāgaratnamālā* (*VRM*). This work states that the ancestors of Aruṇagirinātha as well as Bhāskara originally belonged to Mandara, a small village near Benares. A Chola king at the time of his pilgrimage to Benaras brought eight Brahmins belonging to eight different *gotra*-s and settled them at Mettaipadi near Kāñcīpuram. They had marital relationship among them and expanded into twentyone families. Seven of them shifted to Attiyur, granted by Bukkaraya as an *agrahāra* to Brahmins. They had friends in the adjacent village of Puttur founded by a Chola king.

Aruṇagirinātha has clearly stated that his grandfather (Pitāmaha) Śrīkavi lived at Mūlanāda otherwise known as Prauḍhadevarāyapuram and was the head of the same. This Śrīkavi was honoured with the title Kaviprabhu. He defeated Nagana Kavi and was a terror for the poets in those days. Rājanātha (II), the son of Aruṇagiri (Ḍiṇḍima II) composed a *mahākāvya* called *Sāluvabhyudaya*. He has repeated the information noticed in the *Somavallīyogānanda* written by his father. He has referred to his great grandfather (Prapitāmaha) Śrīkavi as Nṛttarāja whose name is mentioned as it is in *VRM*. But the information in *VRM* that the grandfather (*mātāmaha*) of Aruṇagiri alias Ḍiṇḍima (II) as Somanātha of the Kāśyapagotra seems to be a mistake. Since *VRM* is considered to be written on the basis of information passed on through genera-

tions, we can consider the statement of a poet as an authentic record of his date and genealogy. The prologue of the Vīrabhadravijayaḍima of Kumāra Ḍiṇḍima (Ḍiṇḍima IV) giving the same information corroborates the statement regarding the genelogy noticed in the *Somavallīyogānanda* and *Sāluvābhyudaya.*

According to *VRM* the daughter of Rajanātha (II)- Ḍiṇḍima (III) was given in marriage to Svayambhū of the Kāśyapagotra. This Svayambhū belonging to a younger generation of Ḍiṇḍima II, must be different from Svayambhū of the Śrīvatsagotra mentioned earlier, since Bhāskara clearly mentions in the prologue his relationship with Ḍiṇḍima II. (दौहित्रवंशमुक्तामणिः.....) The information provided by Bhāskara that one who had the grace of the compassionate *guru,* Dakṣiṇāmūrti and possessed a poetic talent is applicable Ḍiṇḍima II only.

> ....सर्वलोकैकगुरोः वटमूलवासिनो देववेवस्य मुखकमलमकरन्दायमानवीटीरसास्वादजनित-
> वाग्विलासेन निर्जितात्
>
> कविमल्लादुल्लण्ठितडिण्डिमचण्डरव..........(*VP*.I-p-3)

From the above discussion we know that Śivasūrya, Bhāskara's father was the grandson of Aruṇagirinātha I- Ḍiṇḍima II. We have to frame the history of the Ḍiṇḍima family in order to fix the date of Bhāskara. There were several Ḍiṇḍimas, closely connected with the royal houses of those days and enjoyed the patronage of the royal families.

One Ḍoḍḍācārya of Colingapuram mentions in the introduction of his *Vedāntadeśikavaibhava* about the victory of Vedāntadeśika over a Ḍiṇḍimakavi in a philosophical wrangle. Vedāntadeśika's date in between C. 1269-1371 A.D. This Ḍiṇḍima defeated by the great Ācārya could not be identified as Abhirāma, the maternal grandfather of Aruṇagirinātha (I) - Ḍiṇḍima II. Since it does not tally with the date arrived at from other sources discussed below. From *VRM* we know that Aruṇagiri's mother and Abhirāma's daughter expired in

Kali age 4400 corresponding to 1299 A.D. and Aruṇagiri was hardly 6 years old. So the information obtained from *VRM* may not be relaible according to T.A. Gopinath Rao (*IA*.XLVII.P-100). Hence the only sources for fixing the date are the *Somavallīyogānanda* of Aruṇagirinātha and the *Sāluvābhyudaya* of Rājanātha (II) alias Ḍiṇḍima III.

Aruṇagirinātha was the contemporary poet of Devarāja II. The *Bharatavākya* in his *Somevallīyogānanda* confirms this–

दीर्घायुर्देवराजोऽप्यवतु वसुमतीचक्रमाचन्द्रतारकम्

Devarāja II is assigned to 1422-48 A.D. Ḍiṇḍima II graced the court of Devarāja II. His period can be fixed as the first half of the 15th century A.D. Aruṇagiri's father-in-law Sabhāpati also could have flourished at the same period. Rajanātha II - composed *Sāluvābhyudaya*. He graced the court of Sāluvanṛsimha. He was an admirer of Sāluvanṛsiṁha is assigned between 1456-88 A.D.

In this period Sabhāpati's son Svayambhū grandfather Bhāskara could have flourished. Thus Svayambhū's son Śivasūrya would be in the first half of the 16th century A.D. Śivaśūrya was the nephew of Kumāra Ḍiṇḍima otherwise known as Ḍiṇḍima (IV) was patronised by king Vīranarasimha of Vijayanagara (1505-1509 A.D.) and by Kṛṣṇadevarāya who flourished between 1509-1530 A.D. Hence we can take the period of Śivasūrya, father of Bhāskara, as same as that of Kumāra Ḍiṇḍima.

Acyutarāyābhyudaya, a *Mahākāvya* in 12 cantos, narrates the South Indian invasion of Acyutarāya, successor of Kṛṣṇadevarāya, in 1530-1542 A.D. In this *kāvya* Acyuta is referred to as having restored a Pāṇḍya king in his dominion drived away by a Cola king to Cera country. There is a striking similar reference in the prologue of the *VP*. चेरचोलपाण्ड्याग्रगण्यः पाण्ड्यमुकुटस्थापकश्रीहालघट्टिनृपालकुलगुरुः realting to Śivasūrya. It may be possible that this refers to Halaghatti, a Viceroy of Acyutarāya in his expedition. His date is at the most not later than

1530 - 42 A.D. Hence Bhāskara could be assigned to the middle of the 16th century A.D.

There is a work *Cikkadevarājavaṃśapraśasti* composed by Śivasūrya. We find in this work repetition of the verses of Bhāskara. For example the *Nāndī* verse अमृतजलधि in the *VP*. is found in the begining of the *Cikkadevarājavaṃśsaprasasti*. Another verse साहित्यं सरसीरुहासनवधू is Bhāskara's verse in *K.C.* There are some other expressions similar to those in the works of Bhāskara. But there is no other clue such as the *Gotra* and the genealogy to identify Śivasūrya, the author of *Cikkadevarājavaṁśapraśasti* with the father of Bhāskarayajvā. This work describes the kings Devarāja, Ranakanthirāya and Cikkadevarāya. It is known that Cikkadevarāya ruled the Mysore region for more than forty years and he was an able administrator and lover of letters. His date is fixed as 1678 - 1704 A.D. The *Cikkadevarājavaṁśapraśasti* describing his exploits should have been composed either during his life time or some time later. From the colophon of this work we understand that Devarāja, the patron of the author of the work may be Cikkadevarāya. The author of this work states that his family is dependent on Devarāja for their existence. This Śivasūrya of Puttur has requested Devarāja stating that he is the only support and not be stopped the grants for the self. Moreover, his work seems to be a Sanskrit translation of a Canarese work *Cikkadevarāya - vaṁśāvalī* written by Thirumalācārya, preceptor of Śivasūrya author of *Cikkadevarājavaṁśapraśasti* who worshipped Lords Śiva and Viṣṇu.

But Bhāskara has clearly stated about his father Śivasūryayajvā that he was a follower of the Śrīkaṇṭha and experienced the bliss of worshipping Lord Śiva daily (*VP*. I.p-4). He was a scholar in Vedic texts and Pāṇinian grammar, though there is no reference about his compositions. Moreover, Bhāskara has never mentioned this great king Cikkadevarāya who flourished for more than forty years. But

on the other hand he was honoured by the later Cola, Cera and Pāṇḍya kings. From the above facts we may differentiate the latter Śivasūrya, the author of *Cikkadevarājavamśapraśasti* from Śivasūrya, father of Bhāskarayajvā.

Another Śivasūrya, author of the *Pāṇḍavābhyudaya,* is also different from father of Bhāskara. We do not find any information about this author at the beginning or end of the palm leaf manuscript of the work. Hence Śivasūrya, father of Bhāskarayajvā, could have been an ancestor of the two namesakes mentioned above.

ABBREVIATION

1. VP - *VALLĪPARIṄAYA*
2. KC - *KUMĀRAVIJAYACAMPŪ*
3. VRM - *VIBHĀGARATNAMĀLĀ*
4. IA - *INDIAN ANTIQUITIES*

. MANUSCRIPT REFERENCES :-

1. *KUMĀRVIJAYACAMPŪ* - MT
2. *CIKKADEVARĀJAVAMŚAPRAŚASTI*
3. *BHĀGAVATACAMPŪ*
4. *VIBHĀGARATNAMĀLĀ*
5. *VĪRABHADRAVIJAYAḌIMA*
6. *SALUVĀBHYUDAYA*
7. *SOMAVALLĪYOGĀNANDA*

BIBILIOGRAPHY :-

1. M. KRISHNAMACHARIAR : *A History of Classical Sanskrit* Literature.

2. *Sources of Vijayanagara History*

3. *Acyutarāyābhyudaya*

Keśava's *Lāvaṇyalaharī*- A Little-Known and Unpublished *Laharī-Kāvya*

Prof. Dr. M.L.Wadekar

Introductory:

The Sanskrit Literature is having different varieties of *Kāvyas*. Besides the usual divisions of the *Mahākāvya* and *Khaṇḍakāvya* or *Laghukāvya,* there are also some other *Kāvya-s* like *Gītikāvya-s, Śatakakāvya-s, Dūtakāvya-s, Nītikāvya, Stotrakāvya-s, Laharīkāvya-s* etc. There are numerous *Laharīkāvya-s,* mediaeval and modern, in Sanskrit Literature. The *Saundaryalaharī* of Śaṅkarācārya and the *Gaṅgālaharī of* Jagannātha Paṇḍita (1620 to 1660 A.D.) are the most famous among them. Jagannātha Paṇḍita has also written four other *Laharī*-s, *Pīyūṣa, Sudhā, Amṛta, Karuṇā.* Several other poets have written many such *laharī*-s in praise of gods and goddessess. There are several *Laharī*-s in praise of Gaṇes'a. I have already thrown light on two less known and unpublished *Laharīkāvya*-s namely the *Gaṇeśalaharī* of Gopīnātha and the *Saubhāgyalaharī* of Śaṅkarasomanātha in two of my preciously published articles.[1] Here in this paper, an attempt is made to throw some light on the little-known *Laharīkāvya* namely *Lāvaṇyalaharī of* Keśava, which is yet unpublished and is still lying hidden in Mss.

Importance of Study:

In February, 1999 I was deputed to Jodhpur for procuring Mss. for the Oriental Instute. While going through the several Catalogues of the Rajasthan Prācya Pratiṣṭhāna, I came across an entry of rare Ms. of the *Lāvaṇyalaharī* of Keśava Bhaṭṭ Laugākṣi, which attracted me much as there was detailed information about the author in the colophonic details, stating that the author belonged to *Mādhyandina*

1. *Journal of Oriental Institute* M.S.Uni of Baroda, Vadodara, Vol. 39 No. 1-2, pp. 83-95 and vol. 40, No. 1-2 pp. 83-87

recension of the *Śukla Yajurveda* and was a Maharashtrian Brahmin from Puṇyastambha (modern Punatamb).I was very much interested in finding out detailed contribution of the poet and editing this work naturally, because I am also a Maharashtrin Brahmin belonging to same Recension of Veda. One Ms. belonged to the *Alwar* branch of the Rajasthana Prācya Vidyā Pratiṣṭhān and from the *New Catalogus Catalogorum,*[1] I came to know about one more Ms. available at the Bhandarkar Oriental Research Institute, Pune. The present study is based upon the Xerox-copy of the Mss obtained from there two Institutes. I am thankful to the authorities of both the Institutes for supplying the xerox-copy to me.

About the Poet Keśavabhaṭṭa—His Home and Date:

Most of the Sanskrit scholars generally do not give much biographical details. But fortunately, we get much detailed information about the poet Keśava from the Colophons to different works, written by him. He was a versatile scholar and also a poet who had written not only poetic works but also various śāstric works, as would be clear from the contribution of the poet. He has written works also on *Nyāa, Mīmāṁsā* and *Dharmaśāstra,* besides poetic works like *campū* and *Laharī kāvya*-s.

In the penultimate verse of the present work, the poet introduees himself to be belonging to Laugākṣi *gotra* of the *Mādhyandina* Recension of the *Śukla Yajurveda.* His name was Keśava, who was son of Ananta and his grandfather was also Keśava, residing at Puṇyastambha (i.e.modern Punatambe, in Ahmadnagar district in Maharashtra) on the bank of river Godāvarī. In the *Nṛsiṁhacampū* (*Pūrva* and *Uttara*), *Tarka, Tantra* and *Sāhitya.* In the colophon, the poet is introduced as *"Sakalapaṇḍitamaṇḍalākāracūḍāmaṇi".*

In the second verse of the *Nyāya - Candrikā,* he points out proudly that his students have covered the entire world. He is a treasure of *Tarkavidyā.* His father was extremely devoted to the Lord Śiva.

In the *Lāvaṇyalaharī* and the *Nṛsiṁhacampū,* the poet Keśava Bhaṭṭa is described to be resident of Punatambe as noted previously

1. *New Catalogus Catalogorum* (N.C.C.), University of Madras, 1969, vol. V, p. 67.

but in the last verse of the *Nyāyacandrikā*, it is mentioned that it was written on Monday, the *Pratipad* of the month of "*Śrāvaṇa*" at Kashi. He is said to have been a protege of the king Dalapatirāja. Dr. V.W.Karambelkar[1] identifies the king Dalapatirāja with Gauḍa king Dalapatasāhī of Garah Maṇḍala (1541-48A.D.), while Dr.P.K.Gode[2] suggests that he may be Dalapatirāja, author of the *Nṛsimhaprasāda* and the minister of Ahmed Nizam Shah of Ahmednagar. Mm. P.V.Kane, has discussed this point in detail in his *History of Dharmaśāstra.*[3] *The* two Mss. of *the Lāvaṇyalaharī* are dated 1651 A.D. and 1726 A.D. The editor of the *Mīmāṁsārtha- prakāśa* writes in his "introduction," we also learn from other sources that in A.D. 1599, a Keśava Bhaṭṭa wrote a work by name *Padārthacandrikāṭippaṇī*, a gloss on a commentary by name *Padārthacandrikā* on the *Saptapadārthī of Śivāditya* (12th Century). A justifiable identification of the two Keśava Bhaṭṭas would place the author of the *Nyāyacandrikā* between 2nd half of the 16th and the first half or some years later of the 17th century". The N.C.C.[4] has given the date of the poet as C. *1450-1575* A.D.Mm.P.V.Kane notes his date as later than 1450 A.D.

About His Works and Contribution:

Besides the *Lāvaṇyalaharī*, work under discussion, the poet has made ample contribution in different fields. The following are the works written by the poet.

(1) *Nyāyacandrikā*- In about 140 pages, the work gives lucid exposition of *Nyāya* doctrines. It is thus a short *Nyāya* work, quoting the *Nyāyasūtra*-s on the sixteen categories. They are then explained in the work. It is edited by Suranand P.N.Kunjan Pillai, Hon. Director, Manuscripts' Library, Trivandrum and is published under University of Kerala Sanskrit Series No.189, Trivandrum, in 1958. The work begins thus

---

1. Karambelkar, V.W. : Literary Activity under Gond Rule in Garah-Maṇḍala, *Journal of the Asiatic Society*, Letters, Vol. XIX, No. 2, 1953, pp. 136-144
2. Gode, P.K. : *Studies in Indian literary History*, Vol. III, pp. 132-139.
3. Kane, P.V. : *History of Dharmaśāstra*, Bhandarkar Oriental Research Institute, Pune, Vol. I, Part II, pp. 861
4. *Op.cit.*

आराधिकेप्सितकलाधिकदानदक्षा
दाक्षायणी दलितपद्ममनोहराक्षी ।
साकारभाग्यमिव यस्य नमोऽस्तु तस्मै
विश्वेश्वराय भवभीतिभिदे भवाय ॥

यच्छिष्यैर्जगतीतलं परिवृतं यस्तर्कविद्यानिधिः
श्रीलौगाक्षिकुलारविन्दतरणिर्माध्यन्दिनिः केशवः ।
यं प्रासूत सदाशिवाङ्घ्रिकमलद्वन्द्वैकनिष्ठं परं
भट्टानन्तमहं नमामि पितरं साम्बं कृपाम्भोनिधिम् ॥

सकलन्यायसिद्धान्तानवगम्य यथामति ।
भट्टश्रीकेशवेनैषा क्रियते न्यायचन्द्रिका ॥

About the work the author writes that it is for better understanding of the beginners.

बालव्युत्पत्तयेऽस्माभिः संक्षेपेण निरूपितम् ।
न्यायसूत्रानुसारेण प्रमाणानां चतुष्टयम् ॥

The work was composed by the author on the *Pratipad* of the month of *Śrāvaṇa*, on Monday at Kashi (Benares) and was dedicated to the Lord Śiva. The Last verse and the colophon of the work are as follows:

श्रावणप्रतिपच्चन्द्रदिने काश्यामयं कृतः ।
ग्रन्थः श्रीकेशवेनास्मै भवानीपतयेऽर्पितः ॥

इति श्रीमत्केशवभट्टात्मजानन्तभट्टसुतमाध्यन्दिनिकेशवभट्टविरचिता न्यायचन्द्रिका समाप्ता ।

The authors and works referred to in the *Nyāyacandrikā* are (1) *Nyāyasūtra*-s of Gautama, (2) *Nyālīlāvatī*- a *Vaiśeṣika* text of 12th Century by Vallabhācārya, (3) *Śivādityaprakāśa* by author himself. (4) the *Yogasūtra*-s of Patañjali. (5) *Ratnākośakāra* (probably earlier than 12th century A.D.), (6) *Maṇikaṇṭhamiśra*.[1]

(2) *Mīmāṁsārthaprakāśa*- A work on *Mīmāṁsā* , summarising the *Mīmāṁsā* tenets. It is published under Grantha Prakashani Series, edited by Shri Venkata Ranganatha Swami, at Vishakapattan in 1891. The work is a sort of compendium of the *Mīmāṁsā* for the beginners in the field, who are not in a position to consult the more advanced

1. *Op.cit.* 1171

books on the subject. The editor has also pointed out that the author has followed very closely the *Śāstradīpikā* and the *Somanāthīyā* in the preparation of his work and whenever the line of the latter appeared to him to be tolerably easy, quotes verbatim from them. The author begins the work thus

याजुषाम्नायविज्ञेन लौगाक्षिकुलजन्मना।
भट्टश्रीकेशवेनासौ मीमांसार्थः प्रकाश्यते ॥

The concluding verse is also noteworthy in which he dedicates the work to the Lord Śiva at Kashi. The editor remarks, "can we conclude from this that he was a native of Benares or simply that he visited Benares, when he composed the work,". But it is evident that the author had gone to Kashi and composed the present work, which is metaphorically represented as *amṛtābhiṣeka* to Lord Śiva with Umā:

वचनामृतधारयानया ननु काशीमधिगम्य केशवः।
कृतवानभिषेकमादरात् उमया शीतमयूखमालिनः ॥

The small work is in twelve chapters, dealing with several tenets of *Mīmāṁsā* system. Among the scholars mentioned in the work, the four namely Pārthasārathī Miśra, Karkācārya, Bhavadeva Bhṭṭa and Rāṇakārya are noteworthy.

3. *Nṛsimhacampū*, composed by the poet. This is also known as the *Prahlādacampū*. It is in six *stabaka*-s. It is said to have been published from Bombay in 1857, Murshidabad in 1874 and Benares in 1884. Dr.Chabinatha Tripathi notes that it is edited by Shri Hariprasad Bhāgavata and is publisheds by Krishnaji Ganapat Press, Mumbai in 1909[1]. He writes that the work was composed in 1684 A.D. and that it was composed at the instance of king Umāpati Dalapati. He quotes:

किं भोजः किमु विक्रमः किमपरः कर्णावतीर्णः कलौ
सर्वेषामिति यत्र धीर्भवति स क्षोणीतले नन्दति।

शूरः श्रीमदुमापतिर्दलपतिर्गोविन्दभक्तिप्रियः
श्रीमत्केशवपण्डितो वितनुते चम्पूं तदीयाज्ञया ॥

1. Tripathi, Chabinath : *Campū-kāvya kā Ālocanātmaka Evam Aitihāsika Adhayana*, Chawkhamba Prakashan, Varanasi, First ed. 1965, pp. 184-186.

The work begins with the following beautiful verse. Dr. Tripathi points[1] out that the name of father of Prahlāda is mentioned as Uttamapāda in the *Campū.*

4. ***Prahlādacampū,* composed by the poet.**

It is said to be identical with the former i.e. the *Nṛsiṁha-campū-* probably another name for the same.

5. ***Sāroddhāracampū-*** This *Campū* is said to have been written at the instance of Dalapatirāya. The Ms. is available at Bikaner 3228. The N.C.C. notes[2] that it is not clear whether it is the same as the above two or a third one.

6. ***Rāmalaharī***: This is another *Laharīkāvya,* written by our poet. It is evidently in praise of Rāma. Its Ms. is available at Bhandarkar Oriental Research Institute, Pune(BORI Ms.692/1895-1902) The colophon of the Ms. is as follows:

माध्यन्दिनीयलौगाक्षी गोत्रं केशवपण्डित: ।

रघुवीरस्तुतिं चक्रे भवचक्रनिवारिणी ॥

7. ***Rāmakṛṣṇāvatāraṇaśata*** (?) and (8) *Rāmaśata(ka)* are also *Stotra*-s, composed by our poet. (9)***Anyteṣṭipaddhati*** and (10) A Commentary *Tarkadīpikā* on Keśavamiśra's *Tarkabhāṣā* are also works, written by Keśavabhaṭṭa (11)***Padārtha Candrikāṭipaṇṇī-*** a commentary on *Padārthacandrikā* on the *Saptapadārthī* of Śivāditya (12th century). This work is said to have been written by the author in 1599 A.D. (12) ***Śivādityaprakāśa-*** The author himself refers to this work of his own in the *Nyāyacandrikā.* It is conjectured by the editor of the *Nyāyacandrikā* that the *Śivādityaprakāśa* and the *Padārthacandrikā ṭīka* may be identical. This may be the name given to the said commentary.

The Present Work *Lāvaṇyalaharī:*

This is a *Laharīkāvya,* written by the poet in praise of the beauty of Gaurī or Durgā (as mentioned in Poona Ms.). There are 130 verses in the Poona Ms., while there are 129 verses in Rajasthan Ms. Excepting last three (in Rajasthan Ms.) and last one in Poona Ms., all other verses of the poem are as usual in *Śikhariṇī metre.* The colophons and the penultimate verses describing the author and the work are almost similar. Both the Mss. contain definitely the work

1. Ibid.
2. op. cit.

namely the *Lavaṇyalaharī* of Keśava Bhaṭṭa *Laugākṣi*. But both the Mss. incorporatae two different versions and are copied at two different periods. (1) There are some verses which are quite identical (2) There are some verses that are similar in nature but their wordings are different. (3) The sequence of verses is quite different in both Mss. (4) There are some verses quite unique in both, found exclusively in one of them only. Due to all these problems, it is in fact impossible to give a consolidated Ur-text from both the Mss. separately here for the perusal of the scholars, who can themselves enjoy the charm of both the versions and see how the two different traditions have arisen in case of a single text of a single poet of medieval period.

10. MS.R.

This is a xerox-copy of the paper Ms., preserved in the Alwar collection of the Rajasthan Pracya Vidya Pratisthan bearing Acc. No.4120. It is complete Ms. in *Devanāgarī* Script and in good condition. It is dated *V.S.*1783 (1726 A.D.) written by a scribe named Śambhunātha. The Ms. begins with श्रीगणेशाय नमः। श्रीभवानीशंकराभ्यां। श्रीसाम्बशिवाय नमः।

and at the end also he writes शुभं भूयात्।

साम्बासदाशिवार्पणमस्तु। This indicates that the scribe was a devotee of Śiva. In the post-colophic entry, we get detailed information about the scribe and his date and time:

> **संवत् १७८३ ज्यैष्ठवदि त्रयोदशी सौम्यवासरे लिखितमिदं पुस्तकं शास्त्रीकृष्णभट्टस्य अवलोकनार्थं तत्सत् शंभुनाथेन।**

The work was copied by the scribe Śambhunātha for Kṛṣṇabhaṭṭa Śāstrī on Wednesday, the 13th lunar day of dark fortnight of the month of *Jyeṣṭha* in *V.S.*1783 i.e.1728 A.D. The Ms. is having 10x23 cms. length and breadth and there are total 14 folios. There are 10 lines to a page and 38 letters in a line. The *grantha-saṅkhyā* of the Ms. is about 166. The handwriting of the scribe is quite good and readable. There is no use of *Pṛṣṭhamātrā*. The scribal errors and marginal notes or corrections are very few. The Ms. contains total 129 verses in the poem and all verses are numbered.

MS. P.

This is a xerox-copy of the paper Ms., deposited in the Bhandarkar Oriental Research Institute, bearing acc. No.356/ of 1895-98.

It is a complete paper Ms. in *Devanāgarī* Script in good condition. It is dated *V.S.1707* (i.e.1651 A.D.), written by a scribe named Jayarāma, the son of Gadādhara. The Ms. begins thus

श्रीगणेशाय नमः । मुकुन्दब्रह्मेन्द्र...........etc.

In the post-colophon entry, we got detailed information about the scribe and his date and time.

श्रीसंवत् १७०७ वर्षे शाके १५७३ प्रवर्तमाने अद्येह श्रीअश्वनमासे शुक्लपक्षे अष्टम्यां
तिथौ रविवासरे अ० गदाधरसुतजयरूपेण लिखितोयं ग्रन्थः । स्वार्थम् ॥ पठनार्थम् ।
शुभं भवतु । कालिकायै नमः । सरस्वत्यै नमः । श्री छ राम ॥ ब्रह्म ॥ रुद्र ॥ विष्णु ॥

The work was copied by the scribe Jayarāma, the son of Gadādhara, on Sunday, the 8th day of the bright fortnight of the month of *Āśvina* in *Śaka* era 1573 and *Vikramasaṁvat* 1707 (i.e.1651 A.D.). The Ms. has only 14 folios and its length and breadth are 23x10 cms. There are about 40 letters in a line and 8 lines in a folio. The total *granthasaṅkhyā* is about 140. The handwriting of the scribe is readable and there is no use of *Pṛṣthamātrā*. There are very few marginal corrections. There are in total 130 verses. All verses are numbered.

Critical Appreciation:

The poem is replete with devotional sentiment and fanciful imaginations. The poet has not only good command over prosody but also on Sanskrit language and grammar. The poet possesses poetic talents, in the absence of which he would not have been able to compose so many *campū kāvya*-s and two *laharī*-s. Besides, he is also a scholar of *Nyāya* and *Mīmāṁsā*. He has employed *Śārdūlavikrīḍita Mālinī* and *Anuṣṭubh* metres in this *kāvya*, besides the usual *Śikhariṇī* found in most of the verses. He has exhibited novel poetic concepts and imaginations. The usual figures of speech like, *Anuprāsa*, *Yamaka*, *Upamā*, *Utprekṣā*, *Rūpaka*, *Atiśayokti*, *Svabhāvokti*, *Vyatireka*, etc. embellish the poem. However, it is not clear why two versions of the same poem are available. The two versions are of earlier and later dates. The author himself or some other scholar might have made improvement in the earlier version. The later version found in Rajasthan Ms. is more poetic and scholarly. At any rate, the poem is, no doubt, a unique and notable contribution to the *Laharīkāvya* literature in particular and to the medieval Sanskrit Literature in general. The contribution of this Maharashtrian *Mādhyandina* scholar

to various fields needs to be taken note of, which has still remained less-known, less-noticed.

A list of identical and substitute verses

The following is a list of identical and substitute verses. The other verses are dis-similar in both.

Identical verses		Substitute verses			
Ms.R	Ms.P	Ms.R	Ms.P	Ms.R	Ms.P
2	10	6	5	57	50
9	33	7	6	59	51
10	32	8	7	60	52
11	11	12	12	61	54
15	9	13	36	64	55
16	8	14	14	72	62
29	13	32	17	73	63
30	15	33	18	75	64
31	16	34	19	76	65
38	23	35	20	77	66
53	46	36	21	78	67
65	56	37	22	80	87
66	57	39	24	89	83
67	58	40	25	90	84
71	60	41	26	92	82
104cd	92ab	42	27	101	88
105ab	92cd	43	29	102	89
105cd	94ab	44	21	103	90
106ab	94cd	45	30	107	95
114	106	46	38	111	104
123	129	42	39	112	103
128	130	48	40	115	107
		52	45	116	108
		54	47	117	111
		55	48	118	116
		56	49	119	109
				120	123
				122	128
				124	127

WORLD SANSKRIT CONFERENCE

5-9 April, 2001 Vigyan Bhawan, New Delhi

PHOTO GALLERY





List of Contributors

1. Dr. Dharmaraj Adat

   Department of Sanskrit.
   Sree Sankaracharya University.
   of Sanskrit, Kalady. Kerala-683574

2. Ms. Vasudha Airi

   Deptt. of Post-Graduate Peaching in English and Foreign Languages.
   Banasthali (Deemed University)
   Rajasthan-304022

3. Vidyut Aklujkar

   c/o A.N. Aklujkar, Deptt. of Asian Studies
   University of British Columbia, Van Collver, B.C. CANADA

4. Dibyendu Bandyopadhyay

   Department of Sanskrit
   Rabindra Bharati University
   Kolkata

5. Sri Dhananjay Chakraborty

   Deptt. of Sanskrit
   B.N. Mahavidyalaya,
   Ituchuner, Hooghly. W.B.

6. Prof. Dr. Dhyanesh Narayan Chakraborty

   Rishi Dham,
   Post-Duttpukur,
   Distt-North 24 Parganas,
   Pin-743248
   West Bengal

7. Mrs. Ruma Chakraborty

   54 Vidyasagar Road,
   Kolkata-700065

8. Dr. Samir Kumar Datta

   11-A, Lake East, 6th Road,
   Kolkata-75

9. Dhananjay Vasudeo Dwivedi

   R-22/6, Haru Housing Colony
   Ranchi-834002 (Jharkhand)

10. Smt. L.Geetha

    Teacher Fellow
    Deptt. of Sanskrit
    University of Madras
    Chennai-600005

11. Satya Sindhu Ghosh

    Deptt. of English
    Khandra College
    Khandra, Burdwan
    West Bengal

12. Dr. S.L. Goel

    185 Sector-16, Chandigarh-160015

13. Prof. Muneshwar Jha.

    153/5 A.P.C. Road,
    Kolkata-700006

14. Dr. Venemadhava Shastri B.Joshi

    Deptt. of Sanskrit,
    Karnatak Art College
    Dharwad-580001

15. Utpal Kaul

125, Madanlal Block, Asiad Village, New Delhi-49

16. Prof. Sushma Kulshreshtha

KC/12-B, Ashok Vihar, Delhi-52

17. Dr. Reeja B. Kavanal

Lecturer in Sanskrit,
Shri Shankracharya
University of Sanskrit,
Kalady-683574

18. David Peter Lawrence

Division of Humanities,
Hong Kong,
University, Hong Kong

19. Rani Majumdar

3/352, Mrs. Gil Compound,
Mourice Road,
Aligarh (U.P.)

20. Dr. Rajendra Mishra

Vice-Chanceller
S.S. University Varanasi

21. Dr. P.C. Muralimadhavan

Aparna Vidya Sagar Ayyant Hole (P.O.)
Trichur-3

22. Dr. Gopal Chandra Misra

Rabindra Bharati University
Kolkatā

23. Tapasvi Nandi,

4, Propersor's Colony
Navravigpura, Ahemdabad-9

24. Dr. Krishna Narayan Pandey

D-103, Curzon Road Hostel,
New Delhi-110001

25. Gati Krishna Panigrahi

Utkal University, Vani Vihar
Bhubaneswar-751004

26. C. S. R. Prabhu

A-Block, BRKR Bhawan,
Tank Bund Road, Hyderabad-63

27. Prof. Lallan Prasad

C-140 Sector-19
Noida-201301

28. Dr. Geena.G. Radha

Post Doctoral Fellow
Deptt. of Sanskrit
University of Kerala

29. Dr.Amita Sharma

Prof. & Head Deptt of Sahitya
Shri Lal Bahadur Shastri Rashtriya
Sanskrit Vidyapeetha, New Delhi-16

30. Prof. R.C. Sharma

'Jnana-Pravaha'
South of Samne Ghat
Varanasi-221005

31. Ramadevi Shekhar

Research Scholar
The Kappuswami Shastri
Research Institute,
Chennai, T.N.-600004

32. Dr. Soma Basu (Sikder)

The Asiatic Society,
Kolkata

33. Dr. Rajalakshmi Srinivasan

8/2 Canal Bank Road Adyar
Kasturba Nagar,
Chennai-600020


त्रशुक्लद्वादशी वैशाखकृष्णप्रतिपदा, वि.स. 2058, नवदेहली
orld Sanskrit Conference
5th - 9th April 2001, New Delhi


विश्वसंस्कृत
orld Sanskrit
5th - 9th April 20

34. Prof. Kamalesha Datta Tripathi

Kalidasa Academy,
Vishvavidyalaya Marga,
Ujjain. M.P.

35. Dr. T.Vasudevan

Shri Shankaracharya University
of Sanskrit, Kalady,
Ernakulam Distt.
Kalady-683574
Kerala

36. Prof. T.V.Vasudeva

Kuppuswami Sastri Research
Institute, Chennai-600004

37. Mrs. M. Visalakshi

Deptt. of Sanskrit,
University of Madras,
Chennai-5

38. Prof. Dr. M.L.Wadekar

Oriental Institute,
M.S. University,
Baroda-390001




सूर्यमगन्म ज्योतिरुत्तमम्
विश्वसंस्कृतसम्मेलनम्
चैत्रशुक्लद्वादशी वैशाखकृष्णप्रतिपदा, वि.स. 2058, नवदेहली
World Sanskrit Conference
5th - 9th April 2001, New Delhi


विश्वसंस्कृतसम्मेलनम्
वैशाखकृष्णप्रतिपदा, वि.स. 2058, नवदेहली
Sanskrit Conference
9th April 2001, New Delhi


World Sanskrit Conference
5th - 9th April 2001, New Delhi


विश्वसंस्कृतसम्मेलनम्
WORLD SANSKRIT
CONFERENCE


स्कृतसम्मेलनम्
कृष्णप्रतिपदा, वि.स. 2058, नवदेहली
skrit Conference
pril 2001, New Delhi


विश्वसंस्कृतसम्मेलनम्
चैत्रशुक्लद्वादशी वैशाखकृष्णप्रतिपदा, वि.स. 2058, नवदेहली


विश्वसंस्कृतसम्मेलनम्
वैशाखकृष्णप्रतिपदा, वि.स. 2058, नवदेहली
World Sanskrit Conferen
5th - 9th April 2001 New Delh


सूर्यमगन्म ज्योतिरुत्तमम्
विश्वसंस्कृतसम्मेलनम्
चैत्रशुक्लद्वादशी वैशाखकृष्णप्रतिपदा, वि.स. 2058, नवदेहली
World Sanskrit Conference
5th - 9th April 2001, New Delhi


सूर्यमगन्म ज्योतिरुत्तमम्
विश्वसंस्कृतसम्मेलनम्
WORLD SANSKRIT CONFERENCE
5th - 9th April 2001


विश्वसंस्कृतसम्मेलनम्
WORLD SANSKRIT CONFERENCE
5th - 9th April 2001


सूर्यमिवान्तम् ज्योतिरुत्तमम्
विश्वसंस्कृतसम्मेलनम्


विश्वसंस्कृतसम्मेलनम्
WORLD SANSKRIT CONFERENCE
5th - 9th April 2001


विश्वसंस्कृतसम्मेलनम्
चैत्रशुक्लद्वादशी वैशाखकृष्णप्रतिपदा, वि.स. 2058, नवदेहली
World Sanskrit Conference
5th - 9th April 2001, Delhi

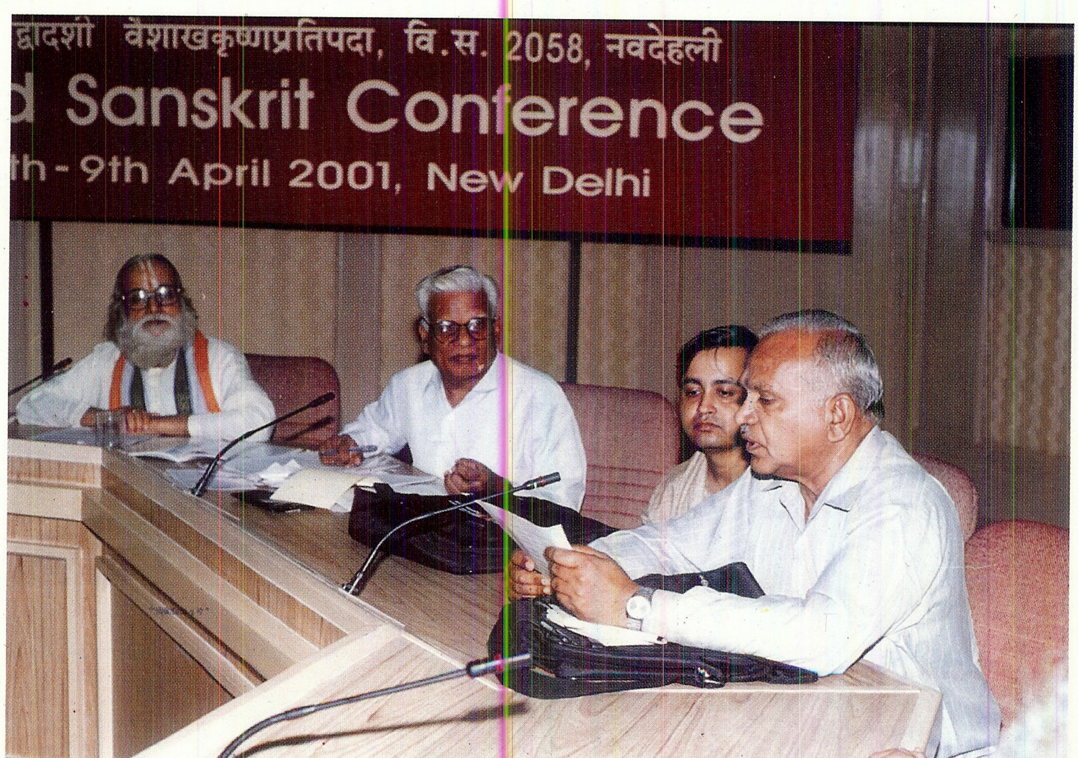

विश्वसंस्कृतसम्मेलनम्
WORLD SANSKRIT CONFERENCE
5th - 9th April 2001


विश्वसंस्कृतसम्मेलनम्
चैत्रशुक्लद्वादशी वैशाखकृष्णप्रतिपदा, वि. स. 2058, नवदेहली
World Sanskrit Conference
5th - 9th April 2001, New Delhi


विश्वसंस्कृतसम्मेलनम्
चैत्रशुक्लद्वादशी वैशाखकृष्णाप्रतिपदा, वि.स. 2058, नवदे
World Sanskrit Conferen
5th - 9th April 2001, New Delhi



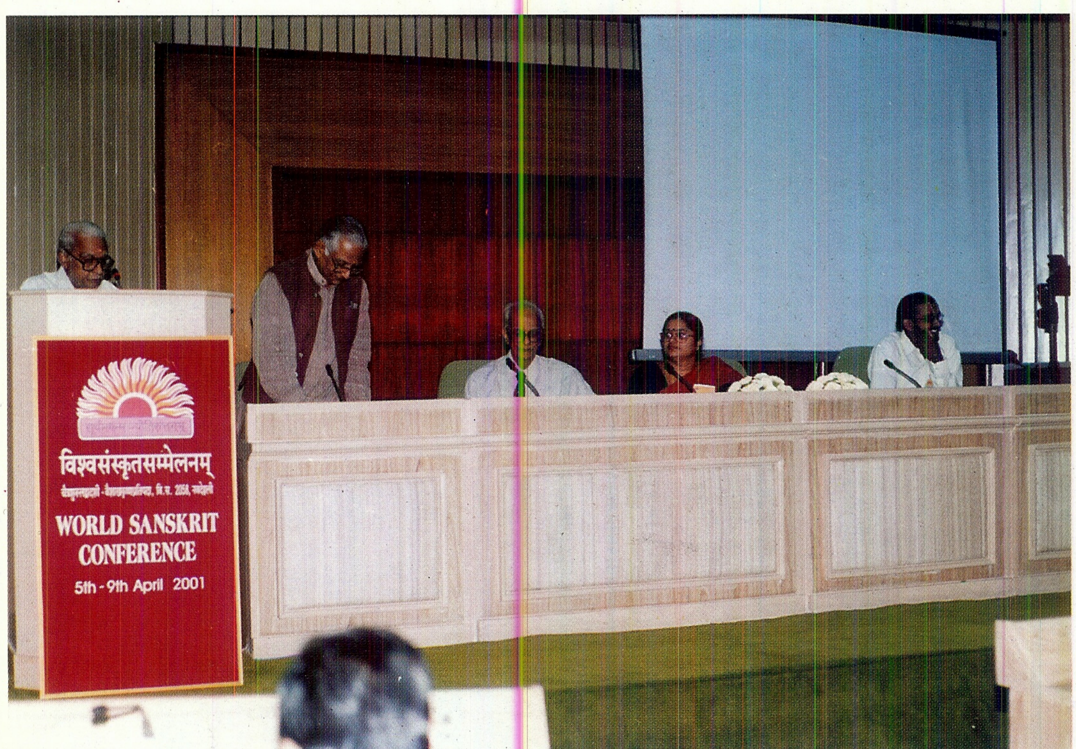

विश्वसंस्कृतसम्मेलनम्
वैशाखकृष्णप्रतिपदा, वि.स. 2058, नवदेहली
World Sanskrit Conferenc
9th April 2001,
Delhi


द्वादशी वैशाखकृष्णप्रतिपदा, वि.स. 2058, नवदेहली
Sanskrit Conference
th - 9th April 2001, New Delhi


सूर्यमगन्म ज्योतिरुत्तमम्
विश्वसंस्कृतसम्मेलनम्
WORLD SANSKRIT
CONFERENCE
5th - 9th April 2001


विश्वसंस्कृतसम्मेलनम्
WORLD SANSKRIT
CONFERENCE
5th - 9th April 2001




विश्वसंस्कृतसम्मेलनम्
WORLD SANSKRIT
CONFERENCE
5th - 9th April 2001


विश्वसंस्कृतसम्मेलनम्
rld Sanskrit Conference
5th - 9th April 2001, New De


विश्वसंस्कृतसम्मेलनम्
ld Sanskrit Confe
5th - 9th April 2001, New D


सूर्यमगन्म ज्योतिरुत्तमम्
विश्वसंस्कृतसम्मेलनम्
WORLD SANSKRIT
CONFERENCE
5th - 9th April 2001


सूर्यमगन्म ज्योतिरुत्तमम्
विश्वसंस्कृतसम्मेलनम्
चैत्रशुक्लद्वादशी वैशाखकृष्णप्रतिपदा, वि.स. 2058, नवदेहली
World Sanskrit Conference
5th - 9th April 2001, New Delhi

Shri Lal Bahadur Shastri Rashtriya Sanskrit Vidyapeetha
(Deemed University)
Qutub Institutional Area, New Delhi-110016